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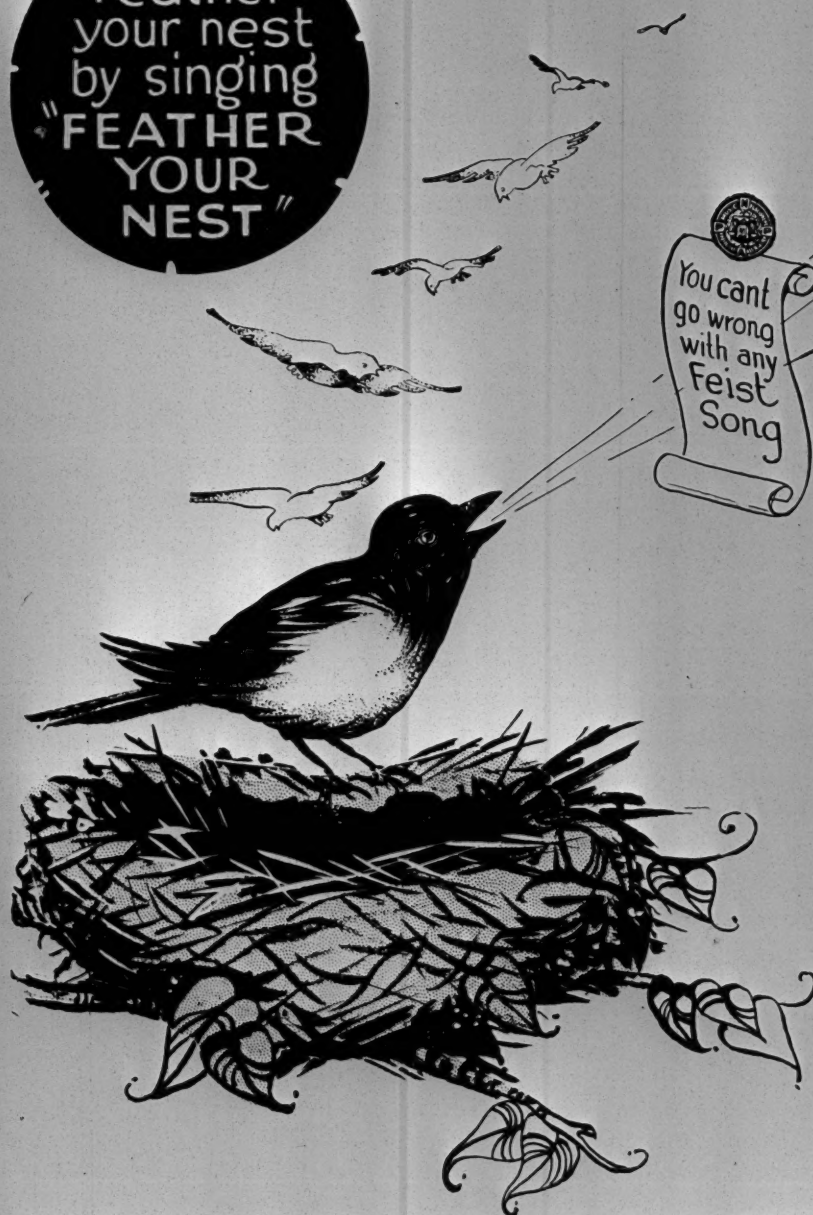
THE NATIONAL THEATRICAL WEEKLY

FEIST HITS have feathered your nest in the past. Here's the biggest one we've ever handed you. **IT'S A POSITIVE LANDSLIDE.**

FEATHER YOUR NEST

by Kendis & Brockman
and Howard Johnson

Feather
your nest
by singing
**"FEATHER
YOUR
NEST"**



CHORUS

The birds are hum - ming, "go feath - er your nest!" To mor - row's com - ing,

so feath - er your nest! It's time for ma - ting, no use hes - i - tat - ing,

The par - son is wait - ing, he knows just whether it's best, In a home for two, love,

to - geth - er we'll rest! Where only true love can weather the test,

Don't be de - lay - ing, the or - gan is play - ing, The whole world is

say ing, "Go feath - er your nest!" The birds are nest!"

Feather Your Nest

IT'S A FEIST HIT — *You can't go wrong!*

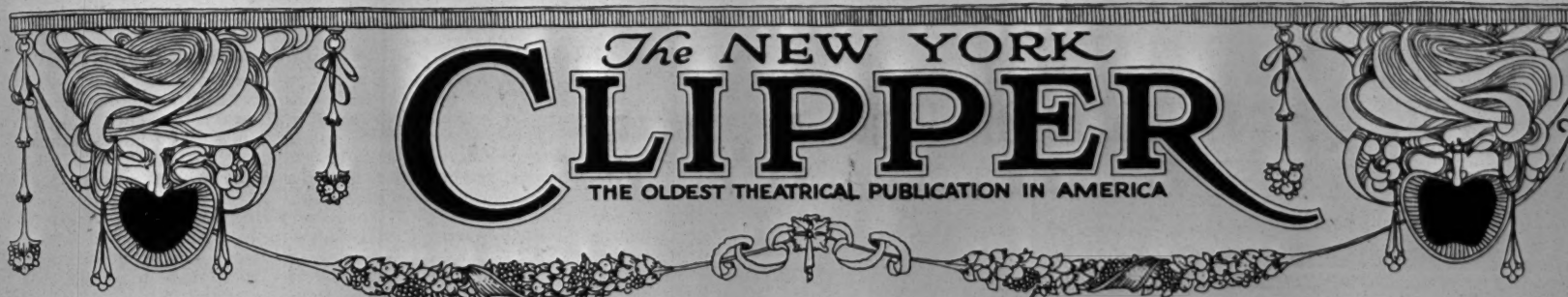
TORONTO
193 Yonge Street
NEW YORK
711 Seventh Avenue
LOS ANGELES
Alhambra Building

BOSTON
181 Tremont Street
NEW ORLEANS
115 University Pl.
SAN FRANCISCO
Pantages Theatre Building

LEO FEIST, Inc.
711 Seventh Ave. New York

CHICAGO
Grand Opera House Building
PHILADELPHIA
Globe Theatre Building
ST. LOUIS
Calumet Building

MINNEAPOLIS
216 Pantages Building
KANSAS CITY
Gayety Theatre Building
PITTSBURGH
Savoy Theatre Building



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NEW YORK, OCTOBER 13, 1920

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EQUITY FORMS PRECEDENT ON RUN-OF-PLAY CONTRACT

**Establishes Right of Player Under Such a Contract, to Consecutive
Work From Opening to Closing of Show and
Salary if Not Employed**

Through a decision made last week, the Actors' Equity Association has finally established the precedent that, once a manager has engaged a cast under a run-of-the-play contract, the actors' employment must be consecutive from the date of opening the show until the close of the season, full salary being paid for any lay-off that may occur, during the intervening time. This decision was rendered in the long disputed "Shavings" case, which has been settled in favor of Equity.

Much importance is attached to this decision, inasmuch as it paves the way toward doing away with subterfuge closings, a practice long prevalent among managers. In the future, a manager will not be allowed to close a show after it has once opened, with a view to recasting it prior to reopening for a New York engagement. Heretofore, managers have thus been able to weed players from a cast and, at the same time, re-engage those considered desirable immediately after the show had closed.

Once players have been engaged under a run of the play contract, the manager must either play them or pay them during the run of the play, which, it is held, under this newly established ruling, cannot close unless it does so for the season. This ruling strikes a hard blow to managers who have made a practice of subterfuge closings.

The "Shavings" case, through which the Equity has been successful in establishing this precedent, has time and again been brought before the joint arbitration board of the A. E. A. and P. M. A., always, however, resulting in a deadlock. Recently it was turned over to an independent arbitration body, upon the joint request of the A. E. A. and P. M. A. and Percy Williams appointed umpire.

The "Shavings" show was opened on the road by Henry Savage last January. After several weeks it was laid-off with a view to recasting it prior to opening in New York. Members of the cast complained to Equity and the case was taken up with the P. M. A. As a result, the original cast was retained, but never reimbursed for the lay-off. The decision of the umpire in the case reads:

"Henry W. Savage, Incorporated, did not close the season of the play 'Shavings' on January the 24th, in accordance with the terms of the contract, and members of the company are entitled to nine days' salary, the period that they were idle between Atlantic City and Wilmington."

Among those who appeared in the cast during its run at the Knickerbocker last season are Harry Beresford, James Bradbury, Charles D. Clark, Douglas MacPherson, Mitchell Harris, Earl House, George Neville, Dudley Clements.

MORRISEY BACKER BACKED

"The Dawn of Ireland," with which Will Morrissey expected to nab an Irish bank roll, at the Lexington Avenue Theatre, closed last Saturday night, when those backing the venture are said to have withdrawn their financial support. During the two weeks it ran at the Lexington, it is said to have played to but small business.

Officials of the Actors' Equity were on hand when the show closed to collect salaries for the cast, which included Larry Reilly, Harmon Mac Gregor, Cameron Mathews, Rose Mary King, J. Frances O'Reilly, Mrs. Clifford Dempsey, Grace Allen, John Knox-Orde, J. Russel Webster, Paul Madderns and Tom Ennis.

WALTER HAMPDEN OPENS

PROVIDENCE, Oct. 7.—Walter Hampden opened his season of Shakespearian plays at the Opera House here this week with "Hamlet." Appearing with him are J. Harry Ervine, Allen Thomas, William Sauter, Ernest Rowan, Arthur Fox, P. J. Kelly, John William Baker, G. T. Hamilton, Hannam Clark, Elsie H. Kerns, Mary Hall, Mona Morgan and Richard Abbot.

MARCUS SHOW LEAVES FRISCO

SAN FRANCISCO, Oct. 8.—The Marcus Show of 1920 closed its engagement here at the Columbia Theatre last Saturday night, going to Los Angeles.

THREE SHOWS ON SUNDAY

The Coliseum, Moss's new theatre, is now doing three shows on Sunday, running from 1 until 11 P. M.

SAYS STONE STUNT IS HIS

Joe Brown, featured comedian with the "Jim Jam Jems" show, last week instructed his attorney to begin action against Fred Stone, claiming that the latter has taken an original dancing bit and is using it in the "Tip-Top" show.

The bit in question, in which the Dillingham star jumps from the stage upon a specially constructed spring board hidden in the orchestra pit, and is rebounded to the stage again, Brown claims as original, having used it for the past three years in vaudeville. He is at present using it in the Cort show.

According to Brown, Stone, called upon him some time ago and asked permission to use the bit. This, Brown says, he granted. Eight weeks ago, when the Dillingham show was in rehearsal, Brown claims he called upon Stone, and the latter told him he would not use the stunt in the "Tip-Top" show.

Later, when the Stone show opened in Philadelphia, Brown says, he wrote Stone and told him he was going to use the bit himself in "Jim Jam Jems," and asked him not to use it. Stone, Brown says, never answered the letter. When Stone opened at the Globe, Brown says he scored a hit with the bit, while the critics, upon later witnessing Brown do the same stunt at the Cort Theatre, intimated that he, Brown, took it from Stone.

Charles Dillingham has been asked to instruct Stone to cease using the stunt.

EVELYN NESBIT QUILTS SHOW

SYRACUSE, Oct. 12.—Because the newspapers in all the towns in which she appeared in "The Open Book," produced by Walter Hast, either roasted or ignored her, at the same time praising other members of the company, Evelyn Nesbit staged a matinee and evening performance of her own here, and then quit the show. Miss Nesbit endured the criticisms in Washington, where the show opened, in Harrisburg, in Wilkes-Barre, and in Ithaca. But when the Binghamton papers took a slam at her it was too much. She read the Binghamton notices at the hotel, and the excitement started.

Clerks, bellboys, and others heard her "rehearse." Then she went to the Wieting Opera House, her role well learned by this time, and held an audience of managers and assistant managers spell-bound for half an hour.

At the show last night a member of the company told of her absence and offered to refund the price of admission to any one who came only to see Miss Nesbit. No one went out.

MACK TELL HIS TROUBLES

Willard Mack, the author-actor-playright now appearing in vaudeville in "Crooked Advice," made a speech at the end of his act at the Palace Monday in which he said that, if the audience had heard any tales about his former matrimonial troubles or any matrimonial relations that were to follow, to forget them.

Mack seemed to be pleading to be restored to his former position of grace, for both his speech and manner indicated that he regretted the fact that many incidents concerning him had become public property.

In an apparent off-hand effort to give his speech a humorous trend at the finish, he said, "and please remember that I was not responsible for that dynamite plot down in Wall Street."

WENONAH TENNEY ASKS DIVORCE

Wenonah M. Tenney, the booking agent, last week served papers for divorce upon Allen Spencer Tenney, the vaudeville act writer whom she married March 16, 1917.

Through her attorney, Harry Saks Hechheimer, Mrs. Tenney alleges that her husband was guilty of misconduct with an unknown (to her) woman. She mentions 64 West Ninety-third Street, as the address where she charges her husband was unfaithful to her, among other places, during January of this year.

The Tenneys have no children. They have been separated for more than a year.

BARRED FROM FINLAND

TEREJOKI, Finland, Oct. 9.—Tom and Anna Belling, American circus performers, are unable to enter Finland because there are in their entourage a trained donkey and several educated dogs.

The Bellings were in Russia and after several trying months obtained permission from the Soviet Government to leave the country. They reached the Finnish border in safety but found the regulations against shipment of live stock from Russia would prevent them from entering Finland unless they abandoned their performing animals.

SOPHIE GETTING \$3,500 WEEKLY

CHICAGO, Ill., Oct. 11.—Sophie Tucker, appearing here at The Edelweiss Gardens as the feature attraction for sixteen weeks, is drawing a weekly salary of \$3,500. She filed suit for divorce against her husband, Frank Westphal, last week. The illness of Miss Tucker's son has caused her some worry. In commenting on her suit she said that anyone who married in the profession was foolish.

CHEESE CLUB TO GIVE BENEFIT

The Cheese Club will shortly have a benefit night and steps are being taken for the presentation of something new and novel in the way of entertainment apart from the usual run of vaudeville acts. E. H. Conway, head of the publicity department of the Orpheum Circuit, is chairman of the entertainment committee.

GUARDIAN FOR ULA SHARON

Mrs. Lileth Robinson of Forth Smith, Arkansas, has been appointed guardian for Ula Sharon, now appearing in "Broadway Brevities" in order that Miss Sharon, who is under age, may sign a contract with Rufus Lemaire.

H. S. Heckheimer was the attorney who attended to the details.

JEWISH ART DOING NEW ONE

"Autumn Fiddles" will be presented for the first time in America at the Jewish Art Theatre on Thursday evening, Oct. 14. The Russian stars Leonid Snyegoff and Mme. Anastasya Orjeffskaya will be featured in the piece, which will be the last of the Moscow Art Theatre productions.

GUARANTEES \$50,000 PROFIT

It was reported this week that the arrangement under which George M. Cohan took over the Hudson Theatre from Mrs. Henry B. Harris calls for a yearly profit guarantee of \$50,000 to Mrs. Harris.

LEAVE "BROADWAY BREVITIES"

Dissatisfied over their parts, William Sully and Genevieve Houghton have left the cast of "Broadway Brevities" and will return to vaudeville at an early date.

"SCANDALS" OPENS ON COAST

LOS ANGELES, Oct. 8.—Marty Sampter's company in "George White's Scandals of 1919," opened here this week at the Mason Opera House. Included in the cast are Grace Cameron, Jack Edwards, Duke Rogers, Helen Wilson, Blanche Boone, Victor Carne, Irene Gray, Fred Cady, Elizabeth Hopkins, Ed. Bisland, James Buckley, Irene Rogers, Jean Collins, Irene Watson, Helen Kay, and Dolly Gold.

WILLIAM HARRIS SAILS

William Harris, Jr., and Porter Emerson Browne sailed for Europe yesterday on the Aquitania. Harris is to confer with John Drinkwater about the latter's play, "Mary, Queen of Scots," which he will produce here this season, and Browne is to investigate European conditions. Both have received a formal invitation from the Polish Government to visit that country.

WARFIELD OPENS REVIVAL

WILMINGTON, Del., Oct. 12.—David Warfield opened at the Playhouse last night in a revival of "The Return of Peter Grimm." The supporting cast includes Marie Bates, Joseph Brennan, John Sainpolis, John F. Weber, George Wellington, Edwin Dupont, Miriam Doyle, Bertha Fiebach, William Boag and David Malcolm.

"CUBA" COMPANY FOR THE EAST

Jimmy Hodges is putting on another "All Aboard for Cuba" show to play through the East, starting at Paterson, October 25th, and carrying thirty-five people, a sixty-foot car and a Jazz Band.

PRIEST BACKING NEW SHOW "THE TEMPTATIONS OF EVE"

Orion, of Orion and Colby, Inc., Said to Be the Rev. Father Kavalchick, of Bridgeport, Conn.—Piece Opens, But Is in Bad Condition

Working under the name of Orion, the Rev. Joseph Kovalchick, a Hungarian priest from Bridgeport, Conn., has entered upon the career of a theatrical producer, in partnership with George W. Colby, a fashion plate designer. The firm, located in the New York Theatre building, under the name of Orion and Colby, Inc., is sponsoring the production of "The Temptations of Eve," a musical comedy morality play based upon an original theme by the Rev. Kovalchick entitled "Eva Kisertesei."

The Rev. Kovalchick, some time ago, wrote a Biblical play and sought a theatrical connection with a view to presenting the piece on Broadway. Two former chorus girl acquaintances of the divine, it is said, introduced him to Colby, whose only previous theatrical experience, as far as could be learned, has been to design some costumes for the Shuberts. He is said to have agreed to direct the production of the piece and a weekly salary of \$75 and a one-third interest in the play was agreed upon as his share. As general manager, Colby was also to secure additional capital to float the company.

The Rev. Kovalchick and his artist partner then, through Chamberlain Brown, engaged Edwin T. Emery as stage director. The latter was handed about thirty pages of synopsis and told to go ahead and make it into a play. After looking over the material, Emery was asked for an estimate on the cost of production and it was placed at \$25,000. Twenty-four girls were then engaged and, with the piece still in unplayable form and with but two musical numbers ready, the first rehearsal was called on September 3.

It is said that shortly after the first rehearsal, the clergyman called upon Emery privately and advised him that Colby had not been successful in raising money, which, if not forthcoming immediately, would mean the calling off of the venture. The clergyman, it is said, suggested to Emery that he (Emery) call upon Colby and inform that, if he did not raise the necessary capital, the Rev. Kovalchick would be through. When Emery informed Colby how the wind blew, it is said the latter replied that he had succeeded in raising \$10,000 and that he was seeking second-hand scenery and hiring costumes for the production.

Soon after, it is said, that Colby and the clergyman called upon Emery and took him to task because rehearsals were not moving as fast as they thought they should. It is said a row followed in which Emery told the duo that they had nothing to produce until the book had been re-written. This remark is said to have displeased the embryo producers considerably, especially the author, and Emery, it is said, was let out on the spot.

Alfred J. Edwards and Joseph C. Smith were then engaged to stage the piece. Colby is said to have re-written the book himself, while Alex Gerber furnished the lyrics and Anna Lambert Stewart the musical setting. Scenery was secured from Dodge and Castle and Millard H. France and Company. After five weeks of rehearsal the piece was pronounced ready for presentation and, described as a "super musical beauty extravaganza," opened last Friday night at the Columbia, Far Rockaway.

Since the Columbia Theatre became a try-out house nearly a year ago, good, bad and indifferent productions have begun their journey there to either success on Broadway or repose in the storehouse, but it is probable that, never before has such an amateurish concoction been on its stage. It was programed as in four acts and eleven scenes, but there is no telling when the curtain would have gone down had the producers so presented it. However, someone back stage ordered four scenes out and the show was thus brought to a close.

A faulty technique was evidenced at every

turn in the show. Any shred of continuity intended by the author to link the scenes together in proper sequence, was swallowed up in the maze. Just what the whole thing was about is problematic. The strictest attention to the working out of the plot might lead one to believe the author intended it for a morality play something on the order of "Every Woman." However, the result was a sorry mess and no credit to "the mother of man," who figured conspicuously in every episode.

Something went wrong at the very start. The first scene was programed as "The Pageant of the Ages," but the audience was denied the pleasure of seeing it in that spot, the scene unfolded being that of a Greenwich Village studio, which, according to the program, was scheduled as scene two. At the studio, there was a motley crew, consisting of a young artist, his mistress, and an agent of the Soviet. This trio seemed to be intended for a re-incarnation of Adam, Eve and the Devil. There was then some talk of the cosmic urge and the joys of the conjugal couch. Then Eve decided to sing, but the rest of the villagers, obviously didn't appreciate her and took themselves off, immediately. She soon tires of singing, however, goes to sleep and a dream forms the basis of the scenes which follow.

The belated "Pageant of the Ages," was then shown. The Devil, who, incidentally, overplayed the part throughout the whole show, made his appearance. Then came the "Garden of Eden." Adam sat on a log and, in the dim light, looked as if he were whittling a stick. Eve, clad in what looked like B V D's, to which several leaves were affixed, flirted about and the Devil tempted.

Next came "On The Banks of the Nile." It was there we found Cleopatra, Caesar and a big crowd. Cleo visits the Oracle and, while there, "pipes-off" a husky young messenger, a sort of Egyptian A. D. T. Right then and there she feels the urge, but the young messenger loves another. So he is passed a cup of poison and immediately proceeds to pass out.

From Egypt we were wafted away to a "Roman Banquet Hall," where young ladies of the court ran about in nighties, but failed to excite any of the young nobles doing "bunk fatigue" on the many couches. Nero, like the good host he was, had graciously provided for his guests. The same old love tale was then again enacted, this time the principal characters being Marcia, Octavius and Nero.

The next scene sounded very much like Al. Woods, the title being "Du Barry's Boudoir." But nothing startling happened, although Du Barry nearly seduced the King's secretary. The following scene was supposed to be the "Guillotine," but, like the one programed to follow and titled "The Courtyard of the Grand Duchess Olga's Palace," it was cut. The piece then reverted to the Greenwich Village studio and there the play ended, disregarding a "Modern Garden of Eden" and another "Pageant of the Ages," programed to follow. The show is playing Atlantic City this week.

CHORISTERS CHANGE TIME

The date for the general meeting and election of the Chorus Equity Association has been changed from two o'clock on the afternoon of Monday, November 1, to eleven o'clock the same day. This change was made necessary, due to the fact that a number of the choristers will have matinees on that date.

THURSTON PLAYING 2 WEEKS

WASHINGTON, Oct. 11.—Howard Thurston, the magician, is staying over a second week here, the show having been a decided success.

A second week's engagement is unusual in this city.

"FRENCH LEAVE" TO COME IN

BOSTON, Oct. 8.—Marc Klaw opened "French Leave," with Mr. and Mrs. Coburn, here this week, preparatory to presenting it in New York in about two weeks.

Styled a light comedy, "French Leave" is more in the nature of farce, one so naturally written that it seems to have merely happened. It deals with a situation, or rather with an interlude in English army life "somewhere in France." Few, if any, war tales have mentioned the daughters of the landladies, where soldiers are billeted. Possibly they had none, but Reginald Berkeley who seems to know a goodish bit about army character, has brought one into his theme.

Mlle. Juliette, resting from her labors as a Parisian opera singer, make a profound impression on an English brigadier-general, a profounder one on a young lieutenant, and an overwhelming one on a decorous young captain who, in the presence of the corporal, takes her in his arms and exclaims, "Dorothy, darling, how did you get here?"

Dorothy then proceeds to explain how, finding it impossible to wait in Paris for her husband's postponed leave, she had hit upon the expedient of coming to his billet and bribing the landlady to pass as her step-mother. She then persuades this captain-husband of her to become her accomplice against his better judgment, and the fun begins.

At first, jealous of the attention showered on her by his two brother-officers, the surprise visit threatens to develop into a domestic squabble, but peace is made, and they plan to meet later that night when all would be quiet. These plans result in the general disturbance of everyone and finally the conclusion is reached that Mlle. Juliette is a famous spy. The way out of this has a novel twist.

It is a bright little piece, written and played with a freshness of feeling and now and then a pardonable touch of exaggeration. It entertains without absorbing attention and it amuses without actually moving the spectator; one is tickled into laughter, but hardly thrown into it. Mr. Berkeley is to be congratulated on his easy-going continuity and on his rippling bright lines, which unfortunately, in one or two instances, crowd out more important matter which the audience wants to hear.

Mrs. Coburn plays Mlle. Juliette with a vivacity that holds interest from the first. Her broken English is fascinating, while her ordinary speech has the clear utterance that is oftentimes half the part.

Mr. Coburn as the brigadier-general is a Bairnsfather cartoon tamed down a bit. He has an uncommonly fine role, and he handles it advantageously, though here and there is a shade too much of burlesque.

Dallas Welford as Corp. Sykes is funny with his knowing way, and his "Alice in Wonderland-from footman" face. The rest of the company gave well drawn characterizations. They include: Harry McNaughton, Alexander Onslow, Noel Tearle, Arthur Klein and Helen Tilden.

"101 RANCH" OWNERS ARRESTED

OKLAHOMA CITY, Okla., Oct. 8.—George L. Miller, Joseph C. Miller and Zach T. Miller, owners of the One Hundred and One Ranch, near Ponca City, Okla., were arrested today on indictments returned by the Federal grand jury charging them with violation of the Federal Penal Code for conspiracy to defraud the United States government.

The men are charged with obtaining deeds to "thousands of acres of Indian lands" adjoining their ranch, under false pretenses.

BOSTON ORCHESTRA SUED

BOSTON, Oct. 8.—The Boston Symphony Orchestra has been sued in three \$10,000 suits entered in the Suffolk Superior Court by three former players who seek damages for alleged breach of their contracts. They are Rodolph Nagel, violoncello; Gustav F. Helm, trumpet, and Fortunato Sordillo, trombone.

They say that they were engaged for the seasons 1919-20 to 1921-22, inclusive, but were dismissed on March 5 last. Nagel and Sordillo say their pay under the contracts was \$50 a week each, and Helm says his pay was \$85.72 a week.

ANDERSON REHEARSING 1ST SHOW

J. Murray Anderson, it was learned last week, is already casting people he intends to use in his own forthcoming musical production, scheduled to go into rehearsal the first week in December. This will be his first personally owned musical production.

Augustus Barratt is under contract to compose a score, and Anderson will supply the lyrics, in addition to staging the show. The book has not yet been chosen, because, Anderson stated, he is undecided as to which one of three books he now holds will serve his production purposes best. He stated that the show he is planning to produce will be a new type of musical production; that an entirely new mode of stagecraft will be applied, and that its cost will entail an outlay of approximately \$60,000.

Incidentally, Anderson denied that he will be fettered in his personal production work by contracts he is reported to hold with other producers. The only contract he is now under is the one made with the Bohemians, Inc., which produced the "Greenwich Village Follies" shows. Under the terms of this contract, Anderson stated, he is bound for two years more to produce one revue each year. After that, he intends to produce his own shows exclusively.

In the meantime, he stated, under the terms of his contract, he has the right to produce plays for others so long as he is available when his services for a new show are required by the corporation to which he is under contract.

Anderson also denied the report that he has allied himself with Arthur Pearson and Charles J. Freeman, the latter of whom recently became associated in the former's theatrical enterprises. He stated that he had not even been approached by either Pearson or Freeman in connection with any of their theatrical productions, nor could he produce a show for them at this time because his personal activities are outlined up to the time he will place his own production in rehearsal.

"FOLLIES" BEING TUNED UP

Flo Ziegfeld, it was learned last week, is spending upward of \$10,000 in refurbishing his "Follies" production, so that it may open in Boston next Monday in a condition approximating its newness when it opened at the New Amsterdam Theatre eighteen weeks ago. The money is being spent on the repainting of some of the scenery, new silk tights for the twelve girls in the "Leg of Nations" number, the tights being imported from Paris and costing \$100 a pair. Two new costumes and collapsible mechanism is also being installed in the machines that figure in the "Rolls-Royce" scene in the last act. This latter is being done so that the machines may be used on any stage the show plays during its road tour.

Incidentally, it was also learned that the cost of moving the current "Follies" from here to Boston will be \$2,500.

KILLS SELF FOR ACTRESS

CHICAGO, Oct. 8.—Margaret Drury, an actress said to have been in "Tick Tack Toe," was mixed up in a case of attempted suicide which occurred here yesterday.

Edward Bolger, of New York, after being told by Miss Drury that she no longer loved him, swallowed the contents of a bottle of poison. He was hurried to the American Hospital, where it was said he will recover. He was released from the army last week.

F. P.-L. TREASURER RESIGNS

Arthur S. Friend, treasurer and director of the Famous Players-Lasky Corporation since its formation, has resigned his executive position to resume the practice of law, it was announced this week. His connection with the corporation's affairs will cease January 1, at which time he also will disassociate himself from all the affiliated companies of the corporation.

EQUITY DANCES NOV. 20

The annual equity ball will be held at the Hotel Astor on November 20. Hassard Short and Ernest Truex are in charge of arrangements.

SEVEN OUTSTANDING HITS IN SEASON'S 44 PRODUCTIONS

These Shows Are Standard Sell Outs, Although Several Others,
Newly Opened, Will Likely Enter Same Class—
Le Blang Handling Long List of Others

Although the number of first-class shows that have opened on Broadway since the present theatrical season began on July 30 last, aggregate forty-four, there are but seven outstanding hits. This does not mean that there are no other shows playing to capacity along Broadway or that several others among the new openings of this season will not develop into long run hits. As a matter of fact, "The Gold Diggers," "Lightning" "Irene" and "The Night Boat," all holdover shows, are doing as well now as they did during the early weeks of their run.

The first of these seven shows that have proven their ability to achieve long runs is "The Bat," Wagenhals and Kemper's mystery drama by Avery Hopwood and Mary Roberts Rinehart, which opened at the Morosco Theatre August 23 and has been playing to upward of \$16,000 since the first week of its opening. "Enter Madame," a three-act comedy by Gilda Varesi and Dolly Byrne, is Brock Pemberton's initial production. It opened at the Garrick Theatre August 16, where it remained until October 2, playing to absolute capacity, which, in that comparatively small house, amounted to upward of \$9,000 per week. Then it moved to the Fulton Theatre, where it finished its first week last Saturday night, continuing to play to absolute capacity. But, at the Fulton, the first week's receipts totaled upward of \$15,000 at a \$2.50 top scale that prevails at this 924-seat house.

"The Greenwich Village Follies" is another of the hit shows that opened in a small house and then moved to a larger one. This latest J. Murray Anderson production was revealed for the first time August 18 at the Greenwich Village Theatre, where it broke records for receipts during the weeks it remained there. On September 20 it moved to the very much larger Shubert Theatre, where it has been playing to upward of \$24,000 a week. This amount is about \$15,000 more per week than it was able to play to in the little playhouse in Sheridan Square.

"The Bad Man," a satirical comedy by Porter Emerson Browne, in which Holbrook Blinn is the featured player and which opened at the Comedy Theatre August 30, was produced by William Harris and swept into favor from its initial showing. The Comedy Theatre being one of the smallest Broadway houses makes it impossible for this show to play to more than approximately \$16,000 a week, which has been the amount of its average weekly receipts since it opened.

"Tickle Me," with Frank Tinney, was presented August 17 at the Selwyn Theatre by Arthur Hammerstein, whose initial production this season it was. A good publicity stunt pulled by Joe Flynn, its press agent, which had to do with small bottles of real liquor being distributed among the audience on the opening night, resulted in wide publicity. A subsequent investigation by the Federal prohibition enforcement authorities helped considerably in putting this show over. Then, too, Frank Tinney appears to be a potential element in attracting patronage. Coupled with the initial publicity and Tinney, "Tickle Me" is now established as a musical show whose weekly average business thus far has totaled approximately \$21,000. The show's book and lyrics are credited to Otto Harbach, Oscar Hammerstein, 2d, and Frank Mandel. Herbert Stothart composed the music.

"Welcome Stranger," Aaron Hoffman's comedy, produced by Sam H. Harris, opened at the Cohan and Harris Theatre September 13. Previously, it had been acclaimed an outstanding hit in Chicago, where it achieved a record run at Cohan's Grand Opera House. Thus "Welcome Stranger" came here with an established

reputation which has stood it in good stead, considering that its newspaper acclaim here was anything but enthusiastic. Just the same, it has settled down to an outstanding hit whose business is averaging upward of \$19,000 a week, and it looks as if this amount of receipts will continue to pour into the box office for many weeks. Incidentally, it is reported that George M. Cohan originally had a proprietary interest in the show which he sold out to his former partner, Sam H. Harris, just before the piece opened in Chicago.

The best indication that "Honeydew," the Zimbalist musical show is a hit, is the fact that last week, Joe Weber, its producer, raised the prices from \$3.00 to \$3.50 top on ordinary nights, and on Saturday and holiday nights the top price is \$4.00 exclusive of the war tax. This establishes a new top scale for the Casino Theatre, where "Honeydew" opened September 6. Up to last week the show averaged approximately \$20,000 a week, but, with the increased scale of prices prevailing, it can play to about \$25,000 a week.

The above-mentioned seven shows are the new productions of this season which have thus far proved their ability to play to capacity from week to week, which does not mean that there are not several more shows of this season's crop that are doing big business.

For example, there is "Mecca," Comstock and Gest's gigantic spectacular musical production which had its world's premier at the Century October 4. This show, which has received wide publicity, has to play to almost twice the weekly receipts of any other production in order for its producers to break even on any week. And, though the receipts at the Century were enormous last week, the indications being that they will continue to be large, such a production as "Mecca" cannot be classed as an outstanding hit until it becomes definitely known that the production is paying its way here from week to week. "Good Times," the Hippodrome production, may be classed as an out and out hit, because it has proved its ability to earn money for its producer. This show is mentioned because it compares in cost, at least, with "Mecca."

But "Mecca" is essentially of the sort which is kept at a Metropolitan theatre for a protracted run even though it may be losing money all the time. This is done for the purpose of helping to insure its success on the road. And, if "Chu Chin Chow," "The Wanderer" and, more recently, "Aphrodite," are to be taken as shows upon which to base "Mecca's" local and road chances of success, it would appear that "Mecca" will be eminently successful in the less populated cities, for all of the three shows mentioned have made money on the road for their producers, but did not do so while playing here.

George LeMaire's "Broadway Brevities" has been breaking records at the Winter Garden, where it opened September 29. And, ordinarily, this show would be classed as a hit. But it will have to play to capacity business for at least another month before it will be looked upon as a hit show, for the Winter Garden is one of those strange theatres where, experience has taught, every new show installed manages to play to capacity during the first few weeks. But, after that, especially during the last few seasons, with the exception of the Jolson shows, the receipts have slumped considerably. And, had the shows whose business slumped been owned by others than the Shuberts themselves, it is quite unlikely that they would have been permitted to remain

(Continued on page 26)

EDWARDS' REVUE OPENS MONDAY

"Gus Edwards' Revue of 1920" will open in New Haven Monday next, described as "a radical revolution in revues." The piece has been conceived and composed by Gus Edwards, the book is by Tommy Gray, lyrics by Will D. Cobb and B. C. Hilliam, comedy scenes by Arthur "Bugs" Baer and Lew Fields, and dance ensembles by Sammy Lee. Lew Fields is staging the book.

The principals are: Madame Carmela Ponselle, George McKay, Jay Gould, Otis Ardine, Irving Fisher, Fanny Stedman, Al Stedman, Jeannette Tournier, Irene Delroy, Mary Beth Barnelle, Lillian Berse, Chester Fredericks, Vincent O'Donnell, Hazell Furness, Alice Furness, Aleta (Dore), Glorianna, Rosemary, Irene Dunne.

The show girls include: Ellen O'Connor, Mildred Rife, Katherine Van Pelt, Phyllis Field, Mary McDonald, Maxine Robinson, Sadie Leonard, Eden Gray.

The mediums are: Viola Brown, Junie Budd, Ethel Furness, Helen Poe Miller, Alice Dawson, Elsie Lombard, Dorothy Vreeland, Madeline Soisson, Frances Ayasse, Tamar Otis.

A new classification called "Shrimps" includes: Josephine Joyce, Viola Kane, Peggy Fuerst, Maude Alice Foutch, Margie Rooney, Lovey Lee, Mabel Martin.

The "Baby Follies" girls are: Betty Horton, Dorothy Kitchen, Mary Byrne, Marion Battista, Heien Hammersley, Dorothy Casey, Dorothy Grau, Lois Bartlett, Dolly Tighe, Sunshine Jarman, Emma Lenk, Bobbie Byrne, Katherine Haverty, Ruth Sullivan, Francine Walters.

Chorus boys are: Randy Rosenthal, Harry Quinn, Charles Crumpton, Walter Crowe, Bernard Knopp, Bobby Lewis, Earle Cahoon, James Haverty, James Kitchen, Nat Eisman, John Borlier, Bert Lippe, Paul Willis, Jacob Berlinger.

The business representatives of the show are: Ed. E. Pidgeon, general manager; Harry E. Keller, press representative; Charles Washburne, business manager; John N. Ostrander, company manager; Charles Anderson, stage director; Wm. F. Harrover, property man; David Kennedy, chief electrician.

CHAPLIN AT TAMMANY CLUB

Charlie Chaplin made his political debut last Wednesday night when he appeared at the Wichita Club, on Madison avenue and 104th street, the Democratic organization headquarters of the Seventeenth Assembly District, of which Nathan Burkan is the leader. The motion picture comedian was the guest of Leader Burkan, who had previously announced that Chaplin would appear at the club and address the members.

Thus, when Chaplin and Burkan arrived shortly after eight o'clock, they found the building crowded, not only with Democrats, but also with Republicans and Socialists. The latter comprise a goodly portion of the voting population of the district.

Jules Rosenthal, manager of the Society of Authors, Composers and Publishers, Burkan's political lieutenant in the district, had charge of the arrangements in honor of Chaplin, and introduced the comedian to the vast assemblage that came to greet him.

Chaplin's talk was entirely informal. He told the voters present that not only would he be willing to vote for any local or national candidate sponsored by Burkan.

FRIARS BACK ADLER'S SHOW

Fifty members of the Friars Club have subscribed \$20 each as additional financial backing for the Felix Adler show, "Cuckoo," which opened in Allentown, Pa., on Monday night. The fifty subscribers, all friends of Adler's, are to receive, for the money subscribed, two tickets each for the opening performance in New York, should the show ever reach Broadway and, in addition, are to split a five per cent interest in the profits of the piece.

Doctor Machell is acting as treasurer of the fund. A delegation of Friars made the trip to Allentown to witness the opening performance.

CRAVEN HAS SERVICEABLE PLAY

ATLANTIC CITY, N. J., Oct. 11.—Frank Craven's new comedy, "The First Year," opened last Thursday at the Apollo Theatre here and, for two acts, proved to be a well written piece, showing the uncertainties of the first year of married life. In the last act, there was a deplorable lapse into what may safely be called buffoonery—a lapse which destroyed the effect of the play. John Golden is the producer.

Frank Craven himself wrote the play and played the leading part, that of a young man of a small town, who marries a young lady bent on travel and a life somewhat different from what she has been used to. The young man is considered hopelessly small town and unprogressive, but turns out to be a hustler with a very definite propensity for making money.

The struggle arises out of a rivalry between the young man and a fellow townsman, Dick Loring, very much of a cad and considerable of a smart Aleck. Out of meanness, he almost ruins a real estate deal which his rival is putting through with a railroad and is the cause of a severe quarrel between the girl and her husband. Eventually, his superficiality is revealed and the hero triumphs.

The piece is full of characteristic craven humor and, in the main, is very well written, it being rather a neat picture of small town people. On the whole, the play would be a very creditable bit of work, were it not for the hopeless last act.

Craven, as Tommy Tucker, found it very difficult to forget his musical comedy style and was disposed to overplay his part on more than one occasion. Roberta Arnold, as the young wife, presented a very neat portrayal, save for a little too much exaggeration in her angry moods. Tim Murphy, as a small town doctor, was excellent and William Samson, as a newspaper reading citizen, was delightful.

With a fresh last act and one or two minor adjustments, "The First Year" should give a good financial account of itself.

"The First Year" comes into the Little Theatre, New York, on Wednesday, Oct. 20.

HOPKINS TO REVIVE "DELUGE"

Arthur Hopkins is to revive "The Deluge," presented several seasons ago under his management at the Hudson Theatre. Rehearsals are scheduled to begin within the next two weeks and in all probability the show will make its second bow to Broadway before the holidays.

"The Deluge" is a three act drama adapted by Frank Allen from the Swedish of Henning Barger. It was first presented at the Hudson on August 20, 1918. In the cast were William Riley Hatch, William J. Phinney, Clyde North, Robert McWade, Frederick Perry and Henry E. Dixie.

In the Allen version, the scenes are transferred from Sweden to this country. The action takes place in the cellar of a saloon in a Mississippi town, where several persons seek shelter from a raging storm. Each is from a different walk of life, but, faced by a common peril, they are drawn together by a bond of sympathy and become comrades. With the danger passed, however, the spirit of comradeship also passed and each goes his way.

CARTER LEFT \$11,859 ESTATE

A net estate of \$11,859.54 was left by Frank Carter when he was killed in an automobile accident at Grantsville, Md., on May 9 last, according to a State transfer tax appraisal of his property, filed in the Surrogate's Court last week. He also carried life insurance for \$25,000, not included in the report.

As a result of his failure to leave a will, under the intestate laws, his widow, Marilyn Miller, is entitled to one-half, or \$5,929.77, the remainder to be divided equally between his mother and two sisters. The life insurance policies, which have been paid, were in favor of his mother and widow.

TICKET "SPECS" TRIMMED BY EBBETTS ON WORLD'S SERIES

**Baseball Man Makes Them Buy for Whole Series Instead of
Single Games and Then Sets Police on Them so They
Couldn't Charge Exorbitant Prices**

The "outlaw" ticket speculators who hawked their world series pasteboards in front of the entrance to Ebbetts Field, Brooklyn, last week, lost upwards of \$3,000 on their transactions, it was learned early this week. Charles E. Ebbetts, principal owner of the Brooklyn club, was not only directly responsible for the trimming the speculators received, but also instigated the wholesale arrests that took place, during the first game of the series.

Ebbetts has a definite antipathy against ticket speculators. Every time he gets a chance to take a whack at them he does so. He therefore arranged his tickets so that all reserved seats had to be bought in a strip calling for the entire series in Brooklyn, instead of selling single tickets in advance for each game.

As a result, the speculators were forced to lay out large sums in order to obtain the supply of tickets they intended to peddle. Not only that, but, after selling them the tickets, Ebbetts arranged with the police to heckle the "outlaws" so that they would be discouraged from peddling their tickets around the ball field on the day of each game. Bob Blau, in charge of Ebbetts' force of special officers, distributed a number of his men near the various entrances to the field with instructions to keep the "specs" as far away as possible.

How well the police and the special officers performed their task was indicated by the many rows of empty seats in the various reserved sections that remained unoccupied throughout each game. The "outlaws" did manage to dispose of a portion of their holdings by selling them at half price, and, in some instances, boys in the neighborhood of the ball park were the beneficiaries of tickets for which they paid nothing.

An example of the ease with which tickets at half price could be obtained, es-

pecially after the game started, was noted when Jack Charney, former vaudeville performer who now operates a restaurant in Brooklyn opposite the Empire Theatre on Ralph Avenue, arrived at the grounds shortly after the umpire announced "Play ball" at the first game. He was accompanied by two ladies and his brother.

Before he had a chance to go to any of the ticket windows, at least three "outlaw" specs managed to ease their way over to him and solicit his patronage. Finally, he told one of them that he would take four tickets if he could get them at a reduced price, since the game had started, and at once the other two "specs," who had overheard his remark, joined the first in offering him grand stand tickets at half price. He bought two from the first "spec" and one each from the other two.

The largest losers among the "specs" who peddled their pasteboards in the open air are Sol Keith and "Murphy" Wells, a couple of pasteboard operators well known around theatres in Brooklyn. It is reported that these alone lost almost \$2,000 between them on the games played in Brooklyn.

The regular ticket brokers along Broadway profited very little on the series. For the most part, they lost money. The only ones among them who made money were those that merely obtained enough tickets to supply their regular customers who had placed orders in advance. But the brokers who bought large blocks of tickets in the hope that there would be a great demand for them were disappointed.

It is said that so efficiently did the Ebbetts office handle the advance sale that a very large percentage of the patronage managed to obtain their tickets direct from the office at regular box office prices. Thus the brokers received fewer calls for baseball tickets on the initial games of this series than ever before.

MIRROR AND WORLD COMBINE

The Theatre World, the theatrical weekly founded by S. J. Kaufman last January, has been combined with the *Dramatic Mirror*, it was announced last week and both weeklies will be issued under the joint title of *Dramatic Mirror and Theatre World* beginning with this week's issue.

Details connected with the terms of the merger are not announced, but it is reported that H. A. Wyckoff, publisher of the *Dramatic Mirror*, has arranged to assume the liabilities of *The Theatre World*. These include a judgment for more than \$8,000, filed last week by Max Schmetterling, the printer who turned out the *Theatre World*. He had sued the weekly in the Supreme Court to recover various amounts alleged to be due for printing. The judgment was obtained by default. He also claims a balance of \$8,000 more for printing, making a total of \$16,000, which, Schmetterling claims, remains unpaid by the *Theatre World*.

Associated with S. Jay Kaufman in the launching of the paper was Johnny O'Connor. A corporation was organized and O'Connor was given a large block of stock. Kaufman and his brother retained 51 per cent, however. Editorial offices were opened at 727 Seventh Avenue, where O'Connor functioned as manager for a period of three months. Then a disagreement arose which resulted in O'Connor being counted out of further activities with the paper.

Following that Kaufman took a more active interest in the affairs of the weekly. Howard J. Green, a theatrical newspaper man and vaudeville act writer, was appointed managing editor. New capital was obtained by the corporation which published the weekly. J. Harold Hobbs, a wealthy Bostonian, bought an interest in the weekly and, later on, it is reported, John J. Fallon of the Tyson Company ticket agency, bought an interest.

Changes were then made in the editorial policy. Feature articles having to do with the stage and motion pictures were contributed by writers and general theatrical news became secondary. Several months ago the weekly gave up its offices in the building at 727 Seventh Avenue and was installed in Kaufman's studio-office in West Thirty-eighth Street. Here the weekly continued to function until last week, struggling for existence all the time.

Finally, a deal was arranged with Wyckoff whereby the latter was to assume the liabilities of the paper. In return, it is reported, that he received all of the capital stock of the publishing corporation organized by Kaufman. In addition, Kaufman is to be editor of the merged weeklies, receiving a salary for his services. Howard J. Green was offered a job on the editorial staff, but declined because he now intends to devote all his time to act writing, in association with Milton J. Hocky.

However, O'Connor, former manager of the *Theatre World*, recently became a member of the editorial staff of the *Dramatic Mirror*, whose office is at 133 West Forty-fourth Street, and will continue to work for the merged weeklies.

The Theatre World, previous to its absorption, had been running at a loss of about \$600 per week, it is reported.

RAPS METHODISTS AGAIN

Another resolution has been passed by the Council of the Actors' Equity Association against that tenet of Methodism which bars to its followers dancing, card-playing and theatre-going. Officials of the Equity assert they shall continue to attack these laws of the Methodist Episcopal Church until the Board of Bishops make some move to eradicate them.

According to members of the Equity Council, the association has taken exception to an article appearing in a recent issue of the *Central Christian Advocate*, official organ of the Methodist Church, which, in commenting editorially upon the refusal of a Methodist pastor to admit a dancing teacher to the church stated:

"The pastor who firmly put his hand between a dancing master and our fellowship, acted at once in his right and his duty. Any other action would have branded him a *hireling shepherd, who careth not for the sheep*."

FIGHT IN DUDLEY APARTMENT

A fight that recently started in Edgar Dudley's apartment at 519 West End Avenue, led to the arrest of the participants, their arraignment before Magistrate Levine in the West Side Court, and, subsequently, a \$25,000 damage suit which was settled last week out of court.

The participants in the fight were Dr. Franklin Cutler, a surgeon of Cleveland, whose office in that city is 1025 Scofield Building, and Max L. Abramson, a theatrical newspaper man of this city. Both were guests at the party which Dudley gave in his apartment.

Others who attended the party included Dorothy Follis, of the "Honeydew" show; Florence Irwin, formerly in the Century roof show; Fern Rogers, musical comedy actress; Morris Green, of the "Greenwich Village Follies" show; Donald Kerr and Leo Gallagher, both of whom are with the "Poor Little Ritz Girl" show. The two latter guests left shortly before the fight occurred.

The \$25,000 suit was brought by Abramson against the doctor and the settlement was arranged last week by Nathan Burkan, attorney for the newspaper man, and Harry Saks Hechheimer, who represented the surgeon from Cleveland.

The guests began to arrive at Dudley's house shortly after nine o'clock. The newspaper man was the first. He had been invited by Dudley earlier that day, following a telephone conversation in which the newspaper man had sought to confirm the report that Dudley had married a wealthy girl from El Paso, Texas, here on a visit and in whose company Dudley had been seen frequently. Dudley denied the marriage, but admitted that he "hoped to marry her."

When the newspaper man arrived he was introduced to Dr. Cutler by Dudley. Then Fern Rogers, a lady friend of hers and Florence Irwin arrived, as did the others. By midnight the party was in full swing.

Dudley, who, for some inexplicable reason, had been roasting newspapers and newspapermen in general throughout the evening, about 2 a. m. turned and whispered something to Dr. Cutler, who, especially toward the end of the party, seemed to share Dudley's prejudice against the press.

Suddenly, without any warning whatsoever, the medico walked up behind Abramson while the latter was remarking to Dudley on the capabilities of a well-known composer of popular songs, and struck him several times. As Abramson turned to see who had struck him thus, without warning, the doctor demanded to know what Abramson meant "by casting aspersions on a lady's piano playing in his house?"

Miss Follis had been sitting at the piano, quietly strumming a tune.

As Dudley turned to explain that no slight was intended against Miss Follis, a remark which Miss Follis repeated to the doctor, the doctor again lunged forth in an effort to strike Abramson for "insulting a lady's piano playing in this house."

But that particular blow failed of its mark, because Abramson cracked the medico full squarely on the jaw right then and there. As the medico fell back in the arms of Morris Green, Abramson opened the door leading to the hall and invited the medico to finish the argument outside, where none of the remaining lady guests would be present.

Both combatants reached the corner of Eighty-fifth Street and West End Avenue, battling the while. Then Abramson punched the medico in the stomach and the latter, who was taller than Abramson, rushed the newspaper man along Eighty-fifth Street to the corner of Broadway.

When both reached the corner of Broadway they grappled and fell and it was thus, clutched in each other's arms, that Officer Harry Prey found them when he happened along on his beat.

The officer then complied with the newspaper man's request to arrest Dr. Cutler, with the result that the combatants, the officer, Dudley and Green, got into a taxi and were whirled away to the West Sixty-eighth Street Police Station. There Abramson renewed his charge against the doctor before the desk lieutenant, but the latter declared that he would book them both on a charge of fighting in the street.

SIX PREMIERS NEXT WEEK

Six new plays will open on Broadway next week.

Monday will usher in "Mary" at the Knickerbocker, under the direction of George M. Cohan, and "Lulu" at the Central.

On Tuesday evening "Hitchy-Koo, 1920" will make its appearance at the New Amsterdam.

John Galsworthy's new play, "The Skin Game," will be produced at the Bijou on Wednesday night by William A. Brady.

"The First Year," a comedy by Frank Craven, with the author heading the cast, will also be presented on Wednesday night at the Little Theatre. The cast, in addition to Craven, will include Roberta Arnold, Tim Murphy, William Sampson, Leila Bennett, Lyster Chambers, Dick Loring and Hale Norcross. "Stepping Stones" will make its appearance at the Henry Miller Theatre next week on a day yet to be announced.

GUARANTEED \$38,000

CHICAGO, Ill., Oct. 11.—Springfield, Ill., has guaranteed the Chicago Opera Company \$38,000 for an appearance there Oct. 20 and 21. Forty-six prominent business men are backing the guarantee. The opera aggregation, it is reported, will accept the engagement before coming to Chicago to open their regular season.

GET \$90,000 ON EIGHT SHOWS

SAN FRANCISCO, Oct. 9.—The Scotti Opera Company broke all records here, doing \$90,000 in eight performances.

"Way Down East" is doing exceptional business for the first week, having played to over \$14,000.

"MAID OF MOUNTAINS" OPENS

MONTREAL, Oct. 7.—"The Maid of the Mountains," the huge London success, where, with Jose Collins in the principal role, it is in its third consecutive year, was presented here this week on a tour of the Trans-Canada Circuit, under the management of Percy Hutchison.

This is the first piece brought over from England by the circuit in furtherance of its plan of importing shows from London for Canadian consumption in preference to booking attractions from the United States. It opened in New York at the Casino Theatre a couple of years ago and did a quick flop, but the Trans-Canada people believe that, though it was not welcomed by New York, Canadians will support it.

The reception of this piece, which is booked to the Coast and then plans to play back East through the States, going down to California by way of Seattle, is of the utmost importance, for, if it is not well received, it is doubtful if other productions will be brought across from London, the Trans-Canada either attempting, in that event, to produce shows itself, or make a deal with the Shuberts or A. L. Erlanger, in New York, for the booking of their chain of houses.

Hutchison has evidently set out to do his part toward making the direct-from-London idea a success, for he has provided a production of merit. He probably feels that much depends upon him, for it was he who first agitated the across-the-ocean plan both in Canada and London. Thus, he doubtless feels that it is up to him to put this show over to make good his scheme. And it looks as though he would do so, for the show, which opened a couple of weeks ago in Quebec, has been praised by critics in all the towns it has played.

AUTHORS WANT MANAGERS TO PAY COLLABORATORS ROYALTIES

Clause in Standard Contract Now Being Arranged Between Committees Representing Both, Would Have Play "Doctor" Fees Come from Producer Instead of Playwright

In a standard form of authors' contract devised and put up to the Producing Managers' Association early this week by the Dramatist Guild of the Authors' League, the playwrights demanded that collaborators called in by a manager to doctor a play be reimbursed solely by the latter for any work done.

This demand, together with the ambiguous legal phraseology of several others, resulted in the proposed authors' contract being set aside until such time as the committees of the P. M. A. and the Authors' League, appointed to draw the agreement, have revised it to the satisfaction of both parties. The advice of Lignon Johnston, counsel for the managers, was responsible for this action.

Many of the managers present at a meeting on Monday expressed themselves as in favor of increasing the royalty basis on plays to meet the added expense of calling in a collaborator. However, the majority, it is said, favored the scheme of having the author split his royalties with a collaborator, thus freeing the manager of an additional expense.

In substance, the demands as set forth in the proposed authors' agreement, which, when signed, is to cover a period of five years, call for recognition of the principle of collective bargaining as applied to the authors' products and protection of unknown playwrights from unscrupulous managers who accept and stage a play for a few performances in order to acquire the motion picture rights. Under the new contract, a play must be run seventy-five performances before a half interest in the film rights is acquired.

The contract also calls for an arbitration board consisting of two members of the Authors' League, two managers and a man selected by the four to settle disputes. The board's decision will be binding to both parties.

JOIN PUBILLONE CIRCUS

Sailing next Saturday, for Havana to begin an eight weeks' engagement with the Pubillone Circus at the National Theatre on October 23, with thirty weeks on tour to follow, are the Belclair Brothers, Miss Leitzel, Maxine Brothers and Bobby, Jordan Girls, Cottrell Powells, the Four Paldrens, Alex Mirano, Leach La Quilan Trio, Skating Hamiltons, Randow Trio, Emiel Schwyer and Lions, Tay Brothers, Carletta, Orcan and Willie, and the Marringo Trio.

The Pubillone Circus has been booked by Frank Wirth of Wirth, Blumenfeld and Company.

MOROSCO STOPS "WHY MARRY?"

Oliver Morosco discontinued the production of "Why Marry?" last week, because of unfavorable booking and road conditions. Before disbanding the company, which had been rehearsing but one day, he paid the entire cast one week's salary.

SYLVIA SAVILLE HURT

Sylvia Saville was obliged to close with the Lew Kelly Show this week owing to injuries sustained on her right shoulder, arm and hand, by a display stand falling on her in front of the Winter Garden, New York.

RUBINI & ROSA

Rubini and Rosa, whose picture appears on the front cover of this week's issue, are now meeting with great success in vaudeville, playing the Pantages time. They are at Calgary, Canada, this week. Their musical act is considered one of the classiest acts of its kind.

After playing the Western time, they will be seen on the big time in the East.

The contract covers every point which has come up in the experience of the playwrights such as royalties, picture and foreign rights, production dates and the like. All terms are left blank, to be decided upon by the individual author and manager.

On Thursday night of last week the Dramatist Guild met and tabled a motion proposing affiliation with the American Federation of Labor. They also refused the invitation to join the ranks of the Actors' Equity, holding that, with the assurance of the managers of a standard form of contract, union with any labor organization was no longer necessary.

The talk that has been going the rounds since the actors' strike that authors were about to affiliate with labor, and when that should come to be, union actors would appear only in the plays of union playwrights, is said to have been responsible for the promises of the managers to sign a standard form of agreement.

As evidence of this the contract committee of the authors' organization was suddenly called into session with that of the managers about two weeks ago and every effort was made by the latter to rush the agreement, which has been hanging fire more than a year, through immediately. The contract committee for the authors included Channing Pollock, Owin Davis, James Forbes and Cosmo Hamilton. Representing the managers were Sam Harris, Al Woods, Edgar Selwyn, Arthur Hopkins and William Brady.

Among other things, an agreement has been reached by the Drama Guild with similiar organizations in England and France, whereby any manager breaking the agreement will be boycotted here and will be unable to obtain the rights to any English or French play.

CAN'T MAKE UP REHEARSALS

Lost rehearsal time can not be made up after a show has once opened. This decision was handed down by officials of the Chorus Equity Association last week in settling claims brought against the "Jim Jam Jems" show, which laid off a week for rehearsals prior to opening its New York engagement.

According to the complainants, John Cort, the producer, offered them a half week's salary, claiming that he had rehearsed them only four weeks before opening on the road and that the contract called for half salary for the fifth week of rehearsal. Cort was instructed that the rehearsal period ended with the opening night. He agreed to pay the choristers a full week's salary.

ELFIE TO MARRY

Elfie Fay is to become the wife of Samuel Armstrong Benner, former vice-president of the Export Steel Corporation of Pittsburgh, according to an announcement the comedienne herself made last Friday at the New York Hospital, where she is recovering from the effects of an operation.

In 1909, when Miss Fay was to marry Ensign Leslie Barrett Anderson, the ceremony was halted when it was discovered that the license bore the wrong date. The ensign's leave then expired and the marriage was broken off.

"HALF MOON" TO LEAVE PHILLY

PHILADELPHIA, Oct. 11.—"The Half Moon" enters to-day upon its last two weeks at the Forrest Theatre, closing at that house on October 23. The following Monday "The Sweetheart Shop" will come in from the Knickerbocker Theatre, New York.

BOSTON LIKES "JIMMIE"

BOSTON, Oct. 12.—Francis White appeared as a star in the new melodramatic comedy "Jimmie" last night, at the Park Square Theatre. Arthur Hammerstein, the producer, provided stage settings and costumes that heightened the attractiveness of the performance.

Although Miss White is best remembered here as the former partner of William Rock in an elaborated vaudeville sketch made up of singing and dancing numbers, she is called upon in "Jimmie" to display her powers as an emotional actress. Evidence of her success was tumultuous applause.

"Jimmie" is the "chore girl" of Carlotti's fashionable restaurant. Carlotti learns that the young woman is the daughter of the wealthy Jacob Blum, who was separated from his wife and child in Warsaw when the latter was an infant.

Possessed of documents which prove "Jimmie's" identity, Carlotti enters into a scheme with Beatrice, a cabaret singer, to deprive the tiny heroine of her rights. Beatrice is presented to Blum as his daughter and the old man accepts her without question. It is a hard blow to "Jimmie" for she has held a strong affection for Blum and he for her. The first act ends with "Jimmie" in tears.

In the second act Carlotti and the pretended daughter have succeeded in separating Blum from all his money. They depart, leaving him not even the oil painting of his wife. "Jimmie" decides to go on the stage and obtain money with which to rehabilitate Blum's fortunes. There is a pathetic scene when "Jimmie" leaves the old man at the end of the second act.

The third act reveals "Jimmie" a successful stage performer with a good-sized bank account and a beautiful apartment which contains among other things the portrait of Mrs. Blum. Jerry O'Brien, a hustling young lawyer who has been in love with "Jimmie" all along, secures proof that "Jimmie" is Blum's long-lost daughter.

Credit must be given to Arthur Hammerstein for sustaining his well-earned reputation for selecting pretty show girls. In this instance there is a large collection of them and they represent various types of striking beauty.

Miss White is dainty and resourceful. Her sauciness of manner is irresistible, and she has the requisite skill when it comes to putting over her lines and her songs. Harry Delf, with his dancing, was one of the strongest features of the show.

Ben Welch plays Jacob Blum and offers a combination of comedy and pathos which is carefully blended. He, too, is a favorite in this city. The others in the cast are equal to their opportunities.

Herbert Stothart has supplied numerous catchy melodies, which are in every way suitable.

FRITZI SCHEFF RE-OPENS

PATTERSON, N. J., Oct. 11.—Fritzi Scheff opens her tour of "Gloriana" here tonight under the direction of Fred Whitney, and will play from here to the Pacific Coast, returning next season with a new play. This is her third season in "Gloriana." Virginia Burt, who has appeared in the leading role next to Miss Scheff for the past two seasons, is not with the company this season, due to salary differences.

OWEN DAVIS' FATHER DIES

Owen Davis, father of the playwright of the same name, died suddenly last Friday of heart disease at his residence, 251 West Ninety-third street. He was eighty years old, a native of New Hampshire, graduate of Bowdoin College and a veteran of the Civil War. For many years he had been in the iron business, but five years ago established a photographic studio in West Forty-second street.

WALDMAN OPENING NOV. 4

Edward Waldmann and Laura Walker will start their series of Shakespearean matinees on Thursday, Nov. 4, in the "Merchant of Venice." The supporting cast will include several of the people that appeared with them last Spring in Shakespearean performances at the Playhouse.

SUES CHATEAU THIERRY

Edward J. Austin, who designed and built most of the important panoramas and cycloramas shown in this country and Europe during the last thirty-five years, last week obtained a judgment amounting to \$13,392.24 against Chateau Thierry, Inc., for which he designed the Battle of Chateau Thierry cyclorama.

In his complaint, Austin alleges that, early in March 1919, he entered into an agreement with William A. Schacht and Paul Benedek, whereby he not only agreed to design Chateau Thierry cyclorama for them, but also was to give his exclusive services to them for a period of five years. Subsequently, Schacht and Benedek organized the Chateau Thierry corporation under the laws of the State of Delaware and assigned the written agreement they held with Austin to the corporation.

Austin alleges that he was to receive \$120,000 for his work in designing and building the Chateau Thierry cyclorama or, in lieu of cash, the corporation could give him \$120,000 worth of its capital stock.

As the result of the agreement, Austin alleges, he leased a studio at 2464 Jerome Avenue, where he employed assistants and paid out large sums of money in connection with the cyclorama. He expended a total of \$34,410.02, Austin says, but was repaid \$21,114, thus leaving a balance which he alleges due him from the corporation of \$1,296.62. At various times while he was at work on the cyclorama, Austin says he demanded of Schacht and Benedek, the principal officers of the corporation, payment of the alleged unpaid balance due him. At such times, he was told, Austin alleges, that he would receive his money just as soon as it was realized from the sale of stock.

Finally, Austin sets forth, being unable to finish the cyclorama because he could not collect the money he claims he expended, he abrogated the agreement originally entered into with Schacht and Benedek and brought an action for its recovery in the Supreme Court.

The Chateau Thierry corporation, being a foreign corporation, Austin, in bringing his action, attached the property belonging to it. The attachment was released, however, when a surety company bond was filed to insure payment of any judgment Austin might obtain up to \$500. This bond is now on file and insures the recovery of that amount, at least, should the judgment, which was granted by default, remain permanent.

The defendant filed an answer to the action in which a general denial of the plaintiff's allegations was substantially set forth. The answer of Chateau Thierry, Inc., was sworn to May 6, 1920, by Eugene F. Lecomte, secretary, of Nutley, N. J.

Subsequently, Austin filed an amended complaint in which he sought to recover a total of \$133,296.62, his demand for this amount being based on his allegations that he is still entitled to \$120,000 worth of the corporation's stock, among other things.

Between 1885 and 1915, Austin sets forth in his complaint, he designed and built thirty-four panoramas in various parts of the world, including The Johnstown Flood, The Jamestown Flood, Creation, Monitor and Merrimac and Siege of Ladysmith.

A large amount of Chateau Thierry, Inc. stock was sold to persons well known in the theatrical district. Charges and counter charges as the result of the stock selling campaign were aired in the Magistrate's Court, where accusations made by Benedek against Schacht were ultimately dismissed.

HILTON MADE GLOBE MANAGER

George F. Hilton, manager of the "Tip-Top" show, was last week appointed manager of the Globe Theatre by Charles Dillingham. He will continue in charge of the "Tip-Top" company in addition to his new duties. This is the first time in several years that the Globe has had a resident manager. Harry Kline being the last to fill that position. Hilton was with the Elsie Janis show last year.

VAUDEVILLE

MANY FOREIGN ACTS COMING OVER HERE

BIG SALARIES THE LURE

With the lifting of the war-time ban on immigration in this country and abroad, there promises to be a marked influx of alien performers during the next six months. Herman Blumenfeld, of the Wirth-Blumenfeld Company, acting on this theory, last week completed negotiations with foreign agents to bring over more than one hundred acts from virtually every country in Europe.

According to Blumenfeld, the lure of lucrative bookings on this side of the Atlantic and the deplorable economic conditions in countries abroad, has made it an easy matter to secure the biggest foreign attractions to come to this country under long-term contracts. Transportation to the United States has been guaranteed all such acts. A tentative list of some of the attractions booked follows:

The Nine Rainats, from France, introducing a routine of aerial stunts. The Cardinale Family, from Germany, including more than a score of riders. The Rieffenak Sisters, Sweden, an equestrian novelty. Captain Wall, England, and a troupe of ten crocodiles.

An entire tribe of tattooed people, numbering close to one hundred persons, from the French province of Oran, in Africa. Smarages' Pets, Belgium, an animal act, including every variety of four-footed performers. The Six Grunathos, Italy, billed as the biggest and most sensational feminine acrobatic act in the world.

Among other feminine acrobatic acts are the Five Mierwald Sisters from Sweden; the Five Parkers, Germany; Four Gordonettis, Denmark; Five Marylands, Belgium, and the Four Sylphides, Germany.

An entire circus is to be brought over from Germany, including twenty acts and a complete stock of horses and animals. This attraction will be put on the road.

A number of perch acts have also been booked, including the Three Lauriers from Belgium; the Noll Brothers, France; Coennes, Belgium. Other acrobatic acts include the Marno Trio, Germany; Eretto Troupe, Norway; Patty Frank, Bavaria, and Four Roughbys, England.

Other equestrian acts include the Dubsky Sisters, Poland; Goudzoff, Russia, and the Blumenfeld Sisters.

HOLD 2ND BOHEMIAN NIGHT

The second of the Bohemian Nights being held at the N. V. A. this season was carried out last Sunday evening. An eleven act bill was presented, including Murray and Voelke, whose cross-fire and singing were thoroughly enjoyed.

Jim McWilliams offered some nut comedy, as also did Frozini, the accordionist.

Corrine Tilton's boys next entertained and were followed by Beatrice Herford, who did several of her character bits in her inimitable manner.

Santley and Morton, in popular songs, were the recipients of considerable applause and Margaret Young was as big a hit as ever.

Wilbur Sweatman and Band closed the show, which preceded the dancing.

BANQUET FOR SCHENCK

Upon his return to the Loew offices after an absence of ten weeks, Moe Schenck was the guest of honor at a luncheon tendered by Abe Feinberg at the N. V. A. last Saturday. Among the guests were J. H. Lubin, John Hyde, Ernest Williams, Alec Hanlon, Sol Turek, Irving Weingart, Will Morrissey, and Edgar Allen.

ADDS HOUSE TO BOOKS

CHICAGO, Ill., Oct. 11.—The Carrell Agency, of this city, has secured the bookings of the Orpheum Theatre, Clinton, Iowa, formerly booked by the Western Vaudeville Managers' Association. The Carrell shows start with the week of October 10.

This agency has also secured the bookings of the Grubel and Cruitt circuit, which comprise houses in St. Joe, Mo.; Kansas City, Kan.; Springfield, Mo.; Joplin, Mo.; Sedalia, Mo.; Moberley, Mo.; Coffeyville, Kan.; Parsons, Kan., and Tulsa, Okla. The Carrell Agency will start a road show over this circuit, starting October 24. The policy will be split weeks.

LOSES CUSTODY OF CHILD

CHICAGO, Ill., Oct. 11.—Ward Baker, vaudevillian, has lost the custody of his thirteen-year-old daughter, Ellen Cole Baker, for a time at least.

Judge Theodore Brentano issued a temporary order last week sending Ellen back to her father's sister, Mrs. Fred L. Hatch, of Spring Grove, and continued a hearing in the case for two weeks. The Judge ordered, however, that the vaudevillian be permitted to see his daughter at any reasonable time.

When Baker was in Europe some years ago his wife divorced him and, in a fit of despondency, killed herself. Since that time the actor has been fighting for his child.

PATTON AND MARKS TO MARRY

SAN FRANCISCO, Oct. 9.—At the Orpheum this week during the encore number of "Bits and Pieces," Jack Patton placed a diamond ring on the finger of Loretta Marks, and the orchestra leader was put wise to the fact that it meant their engagement to marry. He immediately played a wedding march and the audience seemed to realize the meaning, forcing the couple to accept several curtain calls. Congratulations was the order behind the scenes.

Patton and Miss Marks have played together for the past seven years.

MAY YOHE OPENS ACT

SAN FRANCISCO, Oct. 11.—May Yohe, formerly Lady Francis Hope, opened at the Rialto Theatre yesterday in a sketch built to some extent upon her several romances. She also sings some of her old-time songs.

Owing to the fact that a serial story of her life is being run in the Sunday Examiner, her appearance attracted quite a large audience.

SAYS DOCTOR DISFIGURED HIM

Irving Edwards, of the team of Walsh and Edwards, is suing a physician for \$25,000 for negligence in performing an operation. A summons was served on the doctor Tuesday of last week, who must answer to the charge of having snapped a piece of bone in trying to remove a piece of cartilage, thereby disfiguring Edwards. Jules Kandler is the attorney for Edwards.

CHANGES TITLE ON NEW ACT

Nellie V. Nichols, who complained to the N. V. A. against Nick S. Feldman, after having seen an article relative to the fact that Feldman was going to produce an act entitled "Garden of Love," is in receipt of a notification from the N. V. A. that Feldman has decided to discontinue the use of the title and will, hereafter, call his act "The Garden Bells."

PURCELL AND RICE IN ACT

Charles Purcell, until recently star in "The Poor Little Ritz Girl," has joined with Lieutenant Gitz-Rice and they are framing a new act for vaudeville. Negotiations for them to play the Keith time are now going on.

TRY TO LIVEN OLD WHITE RATS

MEETING HELD IN CHICAGO

CHICAGO, Oct. 11.—Reports current for some time, to the effect that Harry Mountford and James William Fitzpatrick are endeavoring to rally former White Rats to the vaudeville division of the Actors' Equity, were given substantiation last week when they, with several labor organization representatives, addressed a meeting of performers at the La Salle Opera House, here, on Friday night. Both Mountford and Fitzpatrick made long speeches in which, it is said, they urged those present to "come into the fold before the storm breaks."

The vaudeville division of Equity has not been on very good terms with the main body for some time, it is reported, arguments having arisen when performers who had joined Equity refused to be transferred to the vaudeville division. This attitude on their part has, if rumors are true, somewhat weakened the strength of the vaudeville branch, with the result that Mountford and Fitzpatrick are endeavoring to build it up.

The meeting was called to order at midnight and was well attended, hardly a vacant seat being available in the little playhouse. Among the other speakers were John J. Fitzpatrick, president of the Chicago Federation of Labor; Joseph F. Winkler, president of the Chicago Federation of Musicians; J. Marcus Keyes, Chicago representative of the A. E. A.; Richard J. Green and Fred Lowenthal.

Among those present were many agents and a number of performers who have since retired from the profession, but who are still active members of the players' union. These, it is said, are still paying dues to the association.

HAS NEW HANDCUFF THRILL

Captain W. Fisher, a "handcuff king," opened in Newark at the Lyric Theatre last week for a showing with a new wrinkle in handcuff manipulation.

The captain is bound and shackled to a large cross, on either side of which are sets of sharp knives pointing toward the cross, so time that they will be mechanically driven toward the cross by electricity, thirty seconds after the captain starts to make his escape.

The act is sensational from the fact that, should anything go wrong and the captain fail to release himself, he will be impaled on the knives and death might result.

HARRIS OPENING SEVERAL ACTS

CHICAGO, Ill., Oct. 11.—Will J. Harris has completed a four-people act, which will open next week for the Western Vaudeville Managers' Association. It is entitled "Patches," and will feature Virginia Rucker. Another new production completed by Harris is "Ginger Snaps," slated for an Eastern route, opening next week.

"Tid Bits of 1920," with Gertrude Rial, is another vaudeville offering from his pen. The act has been routed until next June.

WANT TO PLAY FOR N. V. A.

The following applications have been turned in for next season's N. V. A. ball team. Val and Ernie Stanton, Joe E. Brown, Van and Schenck, Sam Smith, Harry Armstrong, Pete Mack, Gene Markee, Victor Hernan, Buddy Shepherd, Eddie Wakefield, El Cleve, Frank Grace and Eli Dawson.

SEAL LEAPS INTO ORCHESTRA

Women screamed and jumped out of their seats at Loew's Victoria Theatre last Thursday night when one of the two seals in the Strasse's Seals act suddenly leaped over the footlights, upsetting the drummer's paraphernalia in the orchestra pit, and wended his way up the orchestra aisle, where he was intercepted by Assistant Manager Richard Bosch.

Had the seal continued to flap about the orchestra floor without being caught, a panic might have ensued which would have resulted in the injury of many persons. As it is, the only one that suffered bodily injury was the seal himself, whose bloody snout indicated that he must have been cut by hitting some instrument when he leaped head first into the orchestra pit. His trainer leaped after the recalcitrant beast almost immediately afterward, and held his snout while Bosch held his hind quarters on the return journey to the stage.

Previously, the actions of the beast back stage had caused an unexpected wait before the curtain could be lifted. This was due, it was explained, to the fact that, after the act was all set, with the animals on their respective pedestals, Jimmy Flynn, the song plugger, appeared in front of the curtain and sang a couple of songs.

The recalcitrant seal grew excessively nervous, it was explained, from the enforced wait. So he leaped off the pedestal and made his way under the stage, chased by Stage Manager William Connor. This happened just before Flynn finished his final number. The combined efforts of the seal's trainer and Stage Manager O'Connor finally landed the beast back on the stage, but as soon as the curtain rose on the act it repeated its unexpected performance, this time, however, choosing the front of the house.

MURPHY RESPECTS HIS WIFE

Senator Francis Murphy, the name under which Samuel Letraunik appears on the vaudeville stage, contended in the Supreme Court last Friday that he was not guilty of the cruelty charged against him by Mrs. Kitty Letraunik in a separation suit. He claimed that his wife had a fiery and uncontrollable temper, was in excellent physical condition, his superior in combat, and that he would be a fool, in view of those facts, to commit the alleged violent assaults. In fact, he said his heart would go out to the man who would dare place a finger on her with menacing design.

Justice Newburger awarded Mrs. Letraunik \$50 a week alimony and \$250 counsel fees.

MANAGER'S DAUGHTER HAS ACT

Gypsy Corrine Ingraham, daughter of Charles Ingraham, who managed Sir Henry Irving until the time of his death and later was connected with the Bijou Theatre, Chicago, is breaking in a new vaudeville act around New York. She works under the name of Gypsy Corrine.

ACTS GOING TO EUROPE

A. Robins, the musical imitator, sails for London aboard the Olympic on November 6th. Willis Maxwell, dancer, sails on the same boat, but will go from London to Paris, where he is to appear in a revue.

LOEW GETS MORRISSEY ACT

"Buzzin' Around," Will Morrissey's vaudeville version of his former musical play of the same name, has been booked by Abe Feinberg for forty weeks on the Loew circuit, opening in Baltimore November 1.

GET ENTIRE ROUTES

Hackett and Delmar Revue, and the Lightner Girls and Alexander Revue, have both been given complete routes over the Keith and Orpheum time, both routes totalling upward of a year.

VAUDEVILLE

PALACE

A good bill is presented this week, it being replete with every variety of act.

"Danse Creations" opened with four girls doing figures to the music of Liszt's Second Hungarian Rhapsodie. A male solo dancer followed and did some high kicks a la Rooney, together with a number of rapid whirls and cuts that won hands. He was graceful and clever. The girls, in changes of costume, then did another dance, and there was a Spanish number by a tall girl who was not particularly graceful. The man then returned in Russian costume, doing some clever stepping. The act got over well in the number one spot, although it drags in the middle from the repetition of the figure dances by the girls.

Emerson and Baldwin, with their comedy magic, juggling and nonsense, got many laughs and held interest throughout. The act is clever, but, somehow or other, missed the applause they should have received at the finish. Verily, that second spot is a hard one for most acts.

Bobby O'Neill and company will be reviewed under "New Acts."

Lynn and Howard, two men, one doing straight and the other English, were a riot. The Englishman is exceptionally clever, knows how to put over his points with the best possible effect, and the straight man is an excellent "feed." Howard's singing of a ballad as sung by McCormack on a phonograph record was excellent, and made a hit. They sang "Always Chasing Rainbows" for a finish and put it over very well, getting an encore. Lynn works not unlike Joe Coyne and is one of the best English types seen since Coyne was in these parts.

Willard Mack and company, in a new playlet entitled "Crooked Advice," will be reviewed under "New Acts."

The Lightner Sisters, Alexander and company followed with a very snappy and clever act with many changes of gorgeous costumes. The act was most suitably mounted and well staged.

The act gives Winnie Lightner many opportunities to clown and put across her singing of comedy numbers, but the big unexpected hit came when she put over a straight ballad that was exceptional in its treatment and manner of getting across. This ballad received the most emphatic and spontaneous applause of anything on the entire bill, and forced Miss Lightner to take an encore. Her voice showed exceptional force, and her diction and enunciation were all that could be desired, making it no effort for those in the rear to follow.

Several bits of her former vaudeville act were incorporated and put over with telling effect. The Dancing McDonalds made a hit, especially with the last dance, and the neck-spin done by the pair is as clever as any of them. Miss McDonald looked pretty in changes of costume.

There is a little plot, not too much, and just enough, about an aviator who is supposed to win a race. Near the finish he hurts his wrist, and Miss Lightner takes his place. She has a wonderful exit line about her father being a night-hawk and having been brought up on old crow, or something to that effect. The action was fast here, and the climax, where she re-enters with a small model of an aeroplane, asking how to run it, was some punch. The "Tricotene" number, sung earlier, was used to close, and it was cleverly and snappily put over. This is an excellent act of its kind.

Aileen Stanley, in a beautiful gown of white satin and green, over a dress of pink and white, with pearls, beads and silver cloth, sang a number of songs, mostly published, and took several encores. "The End of a Perfect Day" paraphrased, sounds like a special, and was a hit.

Florence Walton and company, who will be reviewed under "New Acts," preceded Miller and Mack, who closed at 5.30 to an almost empty house.

H. W. M.

SHOW REVIEWS

(Continued on Page 10)

ROYAL

Hits were registered at the Royal this week in as rapid succession as were the bingles from the Cleveland bats in last Sunday's game. Almost every act packed a punch, with Eddie Leonard doing the Elmer Smith, and cleaning up.

Paul and Mae Nolan opened the show and got on through the medium of some juggling feats. They interjected some comedy talk into the turn and were well received.

Jack Lexey and Celia O'Connor disdained the sacrifice and put over a double with telling effect. Their songs were handled in clever fashion, while their dancing also proved effective.

Leon Kimberley, Helen Paige and company, kept up the barrage with a comedy oddity entitled "Location." The skit is a satire on motion pictures and proved the medium to a number of laughs. Kimberley, as a foppish hero, kept the house in a constant chuckle, while Miss Paige, in her portrayal of a screen vampire, ably abetted in the manufacture of giggles. The "and company" was a young man who acted as the director.

Mae and Rose Wilton easily tallied with their catchy songs and peppery music. These two youthful misses combine personality and ability to entertain to a high degree. The applause was accelerated following their different numbers, and they found it necessary to give two encores. The final encore, a "blues" number, sent them off to one of the best hands of the bill.

An ancient apple tree, with a legend to the effect that an apple will fall whenever a person, while sitting under the tree, tells a lie, gave Thomas Dugan and Babette Raymond a chance to keep up the good work and, closing the first half of the programme, this team also registered in the hit column. Dugan is an aviator who descends in the orchard of a wealthy girl. From the butler, he learns of the legend connected with the tree. It is more emphatically brought to his mind, however, when he starts to romance. The turn showed a good punch when the girl says she has never been kissed, enough apples descending to supply the team with apple sauce for life.

Charles F. Semon is as narrow as ever, but went over, not just because of his grotesque appearance but as much through his ability to play various musical instruments. Not satisfied with the usual instruments, he introduces several novel types. He closed with a Scottish tune, in which a rifle, which he carried, was suddenly transformed into a set of bagpipes.

There was no stopping Eddie Leonard. He was received with an outburst of applause on his initial entrance, the noise being increased with almost every move he made. It seems that all Leonard has to do to set an audience wild is to wink his eyelids.

Leonard was not alone in winning applause in his turn. Stewart and Olive ably assisted him with their stepping. Stewart, in particular, appeared to advantage and need take his hat off to no one when it comes to dancing.

Harry and Anna Seymour, although following the hit of the bill, were a knock-out themselves, and ran Leonard and his act a close second for applause honors. If Miss Seymour could do nothing else but mimic Eddie Foy, the act would be a hit. Her impression of an elocutionist whose handkerchief has been freely sprinkled with pepper, also proved the medium for spontaneous laughter. Her partner is a good singer and dancer and a capable foil.

Six Imps and a Girl closed the bill with a good turn in which the girl danced, while the sextet proved capable tumblers.

-J. Mc.

RIVERSIDE

Alfred Farrell and a young woman billed as Carley opened the show with a rag painting act. They did several pictures rather cleverly and with the speed so necessary in an act of this nature.

Following, the Marconi Brothers, two young men of rather pleasing appearance, performed a number of popular selections on accordions. Neither displayed much musical ability or style of execution. They did fairly well in their early position.

George N. Browne, the pedestrian, with a half dozen plants, two of them being young women, has made of his walking competition act, a comedy offering and he got laughs innumerable. The clowning of the plants in endeavoring to master the intricacies of the walking device provoked gales of laughter. The competition between Browne and Marion Ardell, with which the act ended was exciting and ended in a dead heat between them.

Lydia Barry, billed as a "Lyrical Reacoutense," gave her impression of the old time vaudeville show with the juggler, the French singer, the Spanish dancer and other acts familiar to those who frequented vaudeville a score or more years ago. In addition to this Miss Barry did a bit of dancing and ended with the singing of one of the songs she was identified with when with her father in the Barry and Fay days.

Eddie Foy and six of the younger Foyes closed the first half of the bill in an act which gives him and his clever children abundant opportunity to display their versatility. The scene is laid in a restaurant and here Foy and his numerous children arrive bent on having a feast. The high cost of living and the big prices on the menu postpones the feast and Foy and the children become entertainers in the restaurant. This permits the introduction of some timely and funny dialogue, some clever songs and good dancing. The Foy children are improving wonderfully and they possess exceptional ability. One of the boys gives a remarkable imitation of his father. Voice, gestures and manner are the exact counterpart of Eddie.

After "Topics of the Day" in the second half, Kranz and La Salle with a half dozen or more new songs and some clever dancing scored a big applause hit. The "Tennessee," "Bimbo," "Blues" and "Chili Bean" songs all went over well and the dance imitations at the act's finish were responsible for innumerable recalls.

Adelaide and Hughes, moved down from the first half of the bill, followed and scored the artistic hit of the bill. Their act is made up of some of the features of their previous vaudeville offering with a number of new and artistically performed dances. This talented couple are equally proficient in the modern and old style dances and the act is made up of a well selected collection of both. Hughes does a remarkably well executed solo dance introducing acrobatic and eccentric steps, all done with grace and ease while Adelaide's toe dance is inimitable. The mechanical toy dance with which the act ends was cleverly put on and excellently executed. The act is finely staged and costumed, in fact is about the last word in dance productions.

Robert Emmet Keane bills himself the "Broadway Comedian," whatever that means. If by it he wishes to inform the audience that he was recently with a Broadway production, it is correct, but if he intends to convey the idea that he has a bright up-to-the-minute collection of stories, he is wrong. Mr. Keane's material is for the most part old, many of the stories having been heard many, many times. Keane's personality is pleasing and that carries him far.

The Four Ortons, in a comedy aerial act, closed the show.

W. V.

ORPHEUM

Johnson, Baker and Johnson opened the show with their juggling and boomerang hat-throwing exhibition, which not only received a goodly portion of applause, but occasioned quite a good deal of laughter.

Merritt and Bridewell, two girls whose talents are in their throats, were second. This is another of those acts that just misses the something to make them successful. At Monday's matinee they seemed nervous and uncertain of themselves, with the result that they did not do as well as they might. A few newer, more up-to-date numbers, and a re-staging of the turn, would help them a lot, we think, for the girls seemed to be clever and possess personality and looks. They did very poorly.

Bessie Rempel, assisted by Him, offered their little comedy skit entitled "His Day Out," for which, according to the billing, Frances Nordstrom is responsible. Miss Nordstrom carries her responsibilities very well, for this act is cleverly written and put on. It occasioned much hearty laughter here on Monday afternoon, as it has always done whenever seen by the writer. Miss Rempel was at her best and her assistant read his lines well and got all the laughs out of them there was to get. The act scored very strongly.

Phil Baker started the show stopping. This boy has a wonderful personality and knows how to sell it for what it is worth. Also, he has done wisely in the choice of a new "plant," who works a whole lot more refined than his old "plant" did and sings better than most "plants" do. Baker has a clever line of stuff, which seems to be original, with the exception of one gag; the "I don't have to sell you" gag, first used by Billy Gibson. Baker was a huge hit and took an encore, as well as several bows.

The Ford Sisters closed the first half and that they should stop the show was to be expected, for there is not a sister dancing team in vaudeville today that can compare with them in their line of work. The act is beautifully staged and lighted, and is exceptionally well dressed and set, as well. The girls dance well, together and apart. Everything they do is artistic and, as a result, their reward cannot fail to be what it is. A new number has been put into the act and was danced between the clog and the vampire number. It is a Chinese number, with beautiful yellow silk costumes, augmented by blue, gold, black and various other colored trimmings. A pretty waltz tune is utilized. The girls had to make a curtain speech.

After intermission, a switch was made in the bill and A. C. Astor appeared in the sixth position. He is a very clever ventriloquist, but his material is not as runny as it was before he sailed for England last season. He has a few tricks that are exclusively his as far as the writer knows, and makes the most of them. But the new material he uses failed to impress the writer. He scored an unusually good hit, however, for the audience recognized his capability and responded. He took an encore.

The Creole Fashion Plate needs no introduction to his audience, yet they are always surprised when he removes his wig. His new act is the most beautifully staged and gowned female impersonation turn to be seen in vaudeville today. He, too, stopped the show.

Rome and Gaut, in a comedy talking and dancing act, held the next to closing position and again stopped the show. The comedy of the turn is derived from the extremely contrasted heights and builds of the two and their ability to dance and work together despite this. This act is a riot of comedy and the little fellow is a great dancer. Two encores were taken.

Amata, the Parisian mirror dancer, closed the show and kept the audience interested in her colorful reflective turn.

S. K.

VAUDEVILLE

COLONIAL

There only seemed one thing the matter with the bill at the Colonial this week and that is that there was too much dancing. Out of the nine acts on the bill, seven of them danced.

The Le Grohs, who opened instead of Felix and Fisher, made an exceptional hit in the first spot with their clever act.

The Follis Girls were second. They danced. A number of songs were sung and several changes of costume were made, the burglar-dance at the finish, where one of them steals the safe, getting over well.

Number three were the Four Fords and they danced. See under New Acts.

Hibbit and Malle followed and have a new line of talk, getting quite a few laughs. Both talk with a marked southern dialect. Malle more so than Hibbit. The act is better than the former one. There is one correction to be made. They should not laugh at their own jokes as this mars their otherwise clever act.

Eddie Borden, in "On Fifth Avenue," came next. He danced. So did all the others in the act including the girls, the old maid and a special dancing team. About the only thing left of this former "Bleaty Bleaty" act is the lamp-post, which is not used, and some costumes, and they ought to take some of the costumes, particularly the bloomers formerly used in the jewel number, and bury them, for even Guttenberg wouldn't accept them for a present. Most of them are badly torn and worn out and several are badly patched, some with different colors.

Hardly a "Baa" remains of the former dialogue and all the objectionable characters have been taken out with the exception of one "nance" bit on top of the bus.

Eddie Borden works hard and is very good in the act, which has been improved three hundred per cent. The first scene on the bus, which now looks like a Fifth Avenue bus, and moves toward the audience, is cleverly written and would make a neat act of itself. They have retained the main idea of the older act, however, in an endeavor to use a lot of girls, some scenery and costumes, although very little of consequence happens subsequently. Mention, however, should be made of the woman playing the old maid, Rose Kirchner, if memory serves aright, and her dancing and high kicking as well as her playing of the part. She was very good and made a hit. There are several new hits and songs. The number down in one, with George Gould, Mrs. Astor and Hamilton Fish, could stand a few better punch lines.

Following intermission, Clara Morton appeared and danced. She also sang several numbers, played a piccolo flute, solo saxophone and, with her dance at the piano, playing her own accompaniment, and an Irish number which followed, "cleaned up." The writer has not seen Miss Morton since she sang "Hiawatha," but she went as big now as she did then. Had to make a speech after the sign was flashed for Morton and Glass, who followed and danced. They also sang and talked but it, nevertheless, was the dancing that counted.

The Four Mortons came next and danced. They were increased to the Six Mortons before the act was over. In fact, the last half of the bill was very much Mortonized.

Sam and Kitty had them in hysterics with some newer material sandwiched with some of the old. Martha and Joe danced neatly, especially Martha, who is charming and remindful in many ways of Clara, when Clara was only as old as Martha.

They all danced for the finish and "mopped," taking many bows and making speeches.

Felix and Fisher closed the show and Miss Fischer danced. It was a rope dance to be sure, but a dance, nevertheless.

Several acrobatic feats were performed on the horizontal bars and the "loop-the-loop" on a trapeze, which Felix claims as original with him.

H. W. M.

SHOW REVIEWS

ALHAMBRA

"The Beginning of the World," a scenic spectacle accompanied by music and dance, was the first bit of entertainment. The act is a demonstration of color effects, thrown upon a screen in such a manner as to give the impression of the cooling process that preceded the animal and vegetable conquest of the world.

Ed. Morton is far from being a good singer vocally, personally or any other way, yet he went on in number two spot and took two encores. How he does it is surely a mystery; yet he does. There is something about his way of working that arouses a kindly feeling in an audience. Whether it be pity or tolerance, we do not know. Yet, he never fails to make a hit. Two encores and several bows.

Ed. and Birdie Conrad demonstrated that even popular local favorites sometimes don't get all that's coming to them. In third position, this pleasing couple presented their routine of song, dance and comedy, and, although they received a hand upon the announcement of their name, yet, throughout their act, which is clever in the extreme, there was a noticeable lack of plaudits. However, toward the end of the offering, they warmed them up a bit and went away with a good-sized hit tucked under their arms. They deserved it.

Mary Haynes was, from the standpoint of performance, the hit of the bill. This little girl came to the uptown theatre fresh from the "tanks" with a brand new act and broke in a new line of material for the first time, stopping the show. A performance such as this deserves only the highest praise. Bobby Roth assisted her at the piano. They will be further reviewed under "New Acts."

Sarah Padden, assisted by a company of two, offered a dramatic playlet by Ann Irish entitled "The Cheap Woman." The company consists of a girl and man, and the play, which luckily has its comedy relief, tells the story of two women, one ostensibly the mother of the other, who work together in a show as a sister team. The younger one rebels against the authority of the elder and causes quite a scene. After some moments of harsh words, the facts become known.

After intermissions and the usual pictured humorous preliminaries, the vaudeville was continued again.

Eddie Foyer, the man of a thousand poems, offered practically the same act he has been doing for years. He started off with some talk about the acts preceding him, then a few gags about a cheap restaurant, after which he delivered the indispensable "The Shooting of Dan McGrew," and, by special request, rendered "Boots." He begged off after responding to strenuous applause.

Pat Rooney is still with us, and this week his act is running smoother than it did last. His scenery is on the spot and he was right there with the impromptu ad lib. comedy. Rooney has exhausted the vaudeville vocabulary of descriptive terms, and yet he continues to interest. Rooney never seems to grow old and his act is just as appealing and snappy as ever.

The El Bart Brothers, athletes supreme, in a remarkable strong-arm slow-lift turn, closed the show and, assisted by Pat Rooney, who ad libed all the way through their act, kept the audience in the theatre until they had finished their last trick. These boys have looks, strength, neatness and routine. A fitting close for a good show.

S. K.

ROTH OVERHAULING REGENT

Sam Roth, general manager for the B. S. Moss houses, is now at the Regent theatre, attending to the many details of getting the business systematized.

HAMILTON

Walters and Princeton, a man and woman, put the audience in a receptive frame of mind with a series of peddling feats, all of which were well executed.

George Yeoman started the laughs going with his monologue on everything in general. He has a good line and the rather novel idea of his turn struck the fancy of the patrons. Presumably a business man, he enters his office and, while awaiting the arrival of Lizzie, his stenographer, publicly airs his views. Yeoman goes well because he keeps abreast of the times.

"A Trip To Hitland" found an appreciative audience for the musical bits of ten song writers who make up the turn. Following a number of the old hits, several new songs were put over effectively. The writers then gave an idea of how a popular song is written, the number at its completion going over to a big hand. Bobby Jones and Leon Flatow handle most of the comedy in a capable manner.

As a female "nut" Edna Leedon, working with Harry Tighe, is in a class all by her lonesome. Her burlesque antics hit the audience in the solar plexus and had them reeling with laughter. Tighe has an infectious laugh which carried over the footlights. His personality was a great help with a lot of material that bordered on the suggestive.

Emily Ann Wellman brought the first half of the bill to a close with a playlet entitled "An Actor's Wife." Her acting for the most part was very effective, although at times a trifle too melodramatic. Richard Gordon, playing opposite, gave a vivid portrayal of the actor who, because of the jealousy of his wife, takes to excessive drinking, flops in one of his big scenes and falls to the depths. The piece is well staged and held the attention of the audience throughout. See New Acts.

Al Lydell and Carleton Macy, assisted by a young woman who was unbilled, offered a comedy skit in which Lydell, as an eccentric octogenarian with a penchant for the female of the species, won laugh after laugh. In addition to being old and an ardent admirer of women, he is an old army man. Macy, on the other hand, portrays an ex-naval captain and their dispute as to the relative merits of the army and navy gave rise to a great deal of comedy. An eccentric dance by Lydell at the close took the house by storm.

Those persons addicted to the flowing bowl need have no worry about prohibition if it ever does materialize. All they will have to do will be to watch Leon Errol in his characterization of an inebriate and the effect will be almost the same as if they had been clinking cracked ice in a whiskey and soda.

Lillian Shaw in her comedy songs and Yiddish dialect stopped the show and could not get away until she had delivered a speech. She is a sure-fire hit on any bill and this house was no exception.

Robbie Gordone, in character studies and poses, from old masters, as well as a number of original designs, brought the bill to a close and held most of the audience until the conclusion of her act. Miss Gordone has pulchritude in abundance and her well shaped figure was well set off in an effective setting.

J. Mc.

J. L. & S. SWITCH MANAGERS

CHICAGO, Ill., Oct. 11.—In keeping with their policy of familiarizing executives with the operations of all their theatres, Jones, Linick and Schaefer will make a switch of assistant managers. Walter Moore leaves the Randolph to become assistant manager of the Orpheum. Mike Simmons leaves the Orpheum to take Moore's place at the Randolph.

FORM NEW TWO-ACT

CHICAGO, Ill., Oct. 11.—Jack Rio and Alfred Gordon have formed a new vaudeville offering and will be seen late this week at one of the outlying vaudeville houses. The new team will offer a double black-face, singing, talking and dancing novelty.

WHITELAW WANTS HIS GAG

Arthur Whitelaw has filed a protest with the N. V. A. against Harry Brown, known as "Hank" Brown, of the team of Brown and Harrison.

Brown is using a story which contains, at the end, the punch line "There Is No Santa Claus," which Whitelaw claims as his property.

ROBERT LORRAINE HERE

Robert Lorraine, the English actor-manager, arrived last week on the Olympic on his way around the world for a vacation. After spending a few days with friends in New York, he left for the Pacific Coast, to sail for the Far East, and expects to reach London via India early next Spring.

MERCEDES GETTING SPECIALS

Mercedes, the psychic entertainer, and Mlle. Stantone, who open a tour of the Loew time at the American Theatre on October 18th for one entire week, is being featured in a line of special billing and advance notices by the Loew office, something that has never been done before by them.

SCHAEFER ORDERS AEROPLANE

CHICAGO, Ill., Oct. 11.—Peter J. Schaefer, of the firm of Jones, Linick and Schaefer, who is now building a Summer home at Eagle Lake, has just placed an order for a Curtis Aeroplane with which he will make the trip of 500 miles from Chicago to his Summer home.

CORBETT TO JUDGE FIGHTS

James J. Corbett had his application for a judge's license favorably acted upon at the joint meeting of the Boxing Commission and the License Committee last week and will officiate this Winter as arbiter in the sport in which he first achieved fame.

BUY GRANVILLE'S "THE PADDOCK"

Lewis and Gordon have secured the rights to the scenery and effects in Taylor Granville's act, "The Paddock" and will rewrite the story and present the act with a new cast in the near future.

GEORGE CHOOS RETURNS

George Choos, producer of vaudeville acts, returned from Europe on Monday and brought with him several new productions which will be put into rehearsal within a month.

REGENT TO RUN CONTINUOUS

Moss' Regent Theatre is to go into continuous vaudeville, the acts doing three a day, starting October 25th. There will be no reserved seats subsequent to this date.

BROWN AND SHAW SPLIT

The team of Brown and Shaw has split. Eddie Shaw to take his own show on the road. It is called "The Girlie Revue" and will open at Burlington, Vt., on October 18.

RENTON TO RUN BROADWAY

Ed Renton, according to reports, is shortly to take over the management of Moss' Broadway Theatre, replacing Leon D. Langsfeld.

MAY WIRTH RESUMING ACT

May Wirth, with Phil and the Wirth Family, will resume her vaudeville bookings over the Keith time in Troy, on November 15.

VAUDEVILLE

KEENEY'S

(Last Half)

Jack and Jessie Gibson, in a cycling act that is slightly different than the usual run of vaudeville cycling acts, inasmuch as unicycles are the utilized vehicles, opened the show and scored emphatically. Jack got laughs a plenty for his comedy stunts.

They committed one breach, however. When, accidentally, they became unseated from their cycles, they should have reseated themselves and completed their routine.

Dolly Ward, a blonde miss of comfortable build, walked upon the stage and started singing a number to her own accompaniment, after informing the audience that her trunk was lost and she could not work as she would like to. A man then walks down the aisle of the theatre with a trunk on his shoulder. Some talk regarding the interruption of the act and the late arrival of the trunk is introduced and the man then goes off stage and changes from overalls, which he has been wearing, to Tuxedo. Together, they then close the act with some excellent harmony. The act got a big reception throughout, taking an encore.

Rita Shirley, assisted by a maid billed as "and company," was third. Miss Shirley is extremely comely to look upon, of good figure and captivating personality. Her voice is pleasing and her act shows that she could very easily handle bigger material were she so minded. Her routine consists of three numbers preceded by a novel introductory selection and two changes of costume, made in full view of the audience. For an encore, which she earned legitimately, she rendered a "blues" number, accompanied by a bit of a dance. See New Acts.

"Varieties A La Mode," a six-man musical act, with familiar trimmings, was next. The act is good, as such acts go, which is not very far, and did fairly well. An encore was stolen. See New Acts.

Here a new departure was noticed. Instead of running the Pathe weekly between acts, as usual, the vaudeville continued. This added more pep and snap to the bill.

The Adams Sisters, in a singing and talking comedy turn, followed the "Varieties" act and did very nicely, taking an encore, as had several preceding acts. They are clever, worked hard and have an excellent routine of material. See New Acts.

Eddie Cassidy, who, for many years, appeared with Dumont's Minstrels in Philadelphia, was next to closing, and scored very heavily with his songs and talk, particularly the latter, of which he has quite a good routine. Cassidy, who possesses a pleasing personality, works with the ease that comes after long experience. He encoired with an Irish number that earned encore number two for him. The second encore was an Irish poem "Hang Your Hat Behind the Door."

The Four Bonezetis, in an acrobatic act that consisted, in the main, of shoulder to shoulder, floor to shoulder jumps and balances, closed the show. Their feature trick is one in which one of the men balances a chair on his shoulders and another, propelled from a spring board, turns, first a single, then a double midair somersault and lands sitting in the chair.

Douglas McDean and Doris May in "The Jailbird" was the feature. S. K.

AUDUBON

(Last Half)

In opening the show, Montam and Nad scored with a well rendered routine of gymnastic stunts. This act is a good one for the opening spot on any time.

Janet Adair, with her clever song cycle, her pleasing personality and charming delivery, won a solid hit in second place. This young lady has an effective routine and knows a thing or two about putting it over.

As a gloom chaser, Murry Burkhardt is there. It is no easy task for one single to follow another, but Burkhardt did and "mopped up." His routine, which runs to song, is filled with pep and force. His efforts resulted in about ten minutes of continuous laughter that was not boisterous, but just contented chuckling. Burkhardt is a clever entertainer and an all-round showman.

John R. Gordon and Company followed, offering their humorous travesty on an actor's life in an actors' boarding house. This sketch contains a wealth of comedy situations well put over. Gordon has a good supporting cast of two people.

Al Hayne, the third single on the bill, walked on, called for a green spot, sneezed, and, from there on, had everything his own way. He is supported capably by a "plant" from the orchestra pit. The latter plays no small part in the success of the offering.

VAUDEVILLIANS HELP FAIR

ALLENTOWN, Pa., Oct. 7.—Among the acts that helped make the Allentown fair, which ended here last week, successful, were The Flying Moores, Elizabeth Roderick, Winston's Water Lions and Diving Nymphs, Fink's Mules, Olympia Desval, Poodjes and Dottie, Original Mirranos, The Darras Brothers, Kremolina, Leon and Mitzi, Reckless Recklaw and Company and Wooster's Racers.

SHOW REVIEWS

CITY

(Last Half)

Reckless and Arley, a neat appearing young man attired in conventional Tuxedo, and a muscular blonde young lady in orange tights, with spangled bodice, offered a routine of endurance and balancing stunts of a sensational order in opening the show. Especially good was the head balancing stunt of Reckless, obviously a reckless bit of work. The act scored a hit.

Following a rather long wait, Ryan and Moore got under way in second spot. Their routine runs to song, in which the feminine member gives evidence of a faulty technique, especially in her somewhat free interpretation of the aria from "Butterfly." Their closing number is a bit off color, but went over big with the Fourteenth Street gallery crowd. A little revamping of the act as a whole and a few vocal lessons for the feminine member of the team, would strengthen its entertainment value considerably.

Then came Walter Poulter and Company. There are many rough spots and no few humorous ones in the Poulter sketch in which Poulter gives by far the best characterization, the feminine support failing to score any marked impression. This act, in its present form, is only fit for the small time houses, where the audiences crave lots of action.

Browning and Davis, two blackface comedians, scored a good hand with their rather laughable tales and songs. Many of the jokes are of ancient vintage, but have been so disguised as to leave little evidence of their origin. The talk and cross-fire is well delivered and was well received. This is a good small time act.

"Little Caruso" was the billing of the next turn, but why we do not know. Perhaps Caruso was his name. But, if that is so, why the "little"? Was he endeavoring to palm himself off as a vest pocket edition of the Metropolitan songster. If this was the case, he is truly a "Little Caruso" and we might add a very little one. However, as a small time vaudeville offering it is not so bad and, perhaps, with an orchestra that could do justice to the musical setting, would have been better. There are five people in it.

Van and Vernon, man and woman, got over nicely with a well worked out routine of song, patter and cross-fire.

Chester Johnson and Company, a cyclist act, scored in closing with a routine of sensational stunts. This is a good act and, if dressed with big time trappings, would make an ideal closing number for the two-day. E. H.

METROPOLITAN

(Last Half)

As usual, the pictures and orchestral preliminaries preceded the showing of the vaudeville program, which got under way at 1:45 and ran until 3:15. The audience was in a receptive mood and greeted all the acts with good-natured indifference as to actual merit.

Wiley and Wiley opened the show with a novelty musical act. We say novelty advisedly, for very few such acts are seen hereabouts. Their routine consists of the rendition of popular and other tunes on the piano, handled by the woman, and musical bottles, which the man plays. He does this differently than other acts we have seen do the same. He plays them by rubbing the palms of his hands against the tops, producing a reedy, weird effect. They took an encore.

Gordon and Delmar, man and woman, singing and piano act, were on second and proved conclusively that Barnum was right. They rendered four songs and got away with six bows. The man, who plays the piano, sings in a deep, rasping voice and the woman chimes in here and there. At the conclusion of the act, she appears in a costume of exceeding absence and some business that is suggestive in the extreme is indulged in. However, the audience knows what it likes and wants.

"His Soul Mate" is a girl act with pretty girls, a hard working comic who has little to work with, a fluke looking straight, some good scenery and gorgeous gowns. The straight men's work is too forced, for the is unnatural. The comedian and second man work hard, but some of their material is impossible. As a whole, however, the act is as good as any girl act to be seen round about the small and better small time houses. It scored.

Frank Ward bills himself as a "hallucinationist" and before he got through he had the audience in a hallucination. He has a line of talk that is the most consistent of any we have heard in a long time. He starts out to talk about people being crazy and never once does he swerve from the subject. Every other word is "crazy." After several minutes of this, he did his finger dancing, with dolls, as no one else can do it. He encoired with an impression of Bert Williams in pantomime.

General Pisano in his exhibition of sharp-shooting, concluded the performance and held his audience remarkably well. He demonstrated several difficult shots with ease. S. K.

PROCTOR'S 125TH ST.

(Last Half)

Henry and Adelaide, as two models in store windows, opened the bill and featured a change of costume while dancing. It went for a good hand. The girl stands awkwardly while singing and should endeavor to acquire more poise.

McGowan and Cheney, two men singing popular and special numbers, were a hit in the second spot, mainly through their appearance, personality and delivery.

Charles Barney and Co., in an Irish sketch, followed and were far from a riot. See in another column for special review. Lee Barth deputized for Bert Hanlon, originally billed but on account of sickness. Barth is a dialectician. With equal facility, he does English, Irish, German, Swede, Italian, Negro, Chinese and a lot of others. His material is bright and funny and the audience laughed at every point. For a finish, he did a clever bit, impersonating first an Irishman at a political meeting and then an Italian who, in making a speech, continually forgot the names of the different men he made reference to and had to look at cards in different pockets. This is possibly original with Barth, who, no doubt, elaborated on the Hart, Schaffner and Marx gag and made it into a clever piece of business.

Wilkins and Wilkins, the man in a large, loose, badly fitting comedy suit with a straw hat that had an unusually high crown, and the woman in orange and black, open in "One" with a line of talk that the audience enjoyed.

A dance by the man in "stop time" followed. It was clever and, being different from the style seen to-day, went for a hit. The woman returned, more talk followed and she then instructed him in the way to do the tango. He did comedy with falls and awkward postures. They went over fairly well, the latter part of the act seemed a trifle drawn out.

The Ten Navassar Girls, a lady orchestra, played a variety of selections in a more or less perfunctory manner at the supper show. There was a vocal solo and also a selection on the cornet, the latter being an outstanding feature. The "Anvil Chorus" from "Il Trovatore," with anvils and effects, was used for a closer. The lady director might release her set expression into a smile occasionally. The orchestra doesn't class with Caroline Nichol's Fadette Orchestra of Boston, around here a number of years ago. H. W. M.

PROCTOR'S 23RD ST.

(Last Half)

A very good, well balanced bill, was opened by the Parshleys, who have a very snappy musical act. The stage was hung with black velvet and white. The two made their initial appearance dressed as Pierrots and, with tango bass and military drum, put over a drum solo.

The man then stripped to a white and gold band uniform and played Sousa's "Stars and Stripes Forever" very well in an accelerated tempo. The woman, an attractive blonde, with a smile and personality, then joined him in a costume of white, red and gold, and the two played several numbers, including a ballad, rags and medleys. The girl wore short satin pants for the bows and displayed very shapely limbs in white tights. The act was a solid hit and played an encore with lots of dash and spirit. It is an excellent opening turn.

Fox and Ward, the rising young comedians, seemed at home on the stage, only having broken in in 1868. They were a big hit at this house, their gags and recitations getting over well, as did also the song and dance they did at Pastor's fifty years ago. The synopsis of their lives, done for an encore, was interesting. Rather remarkable stepping was done for men of their age.

"Sweeties" will be reviewed under New Acts.

Charles Leonard Fletcher has added Ezra Kendall to his character impersonations and, although Fletcher must have known Kendall, it is about as unlike Kendall as possible. The famous monologist, and the writer has seen him many times, invariably appeared in tall stovepipe hat and Prince Albert coat. Fletcher wears a Tuxedo and an opera hat. Furthermore, neither facially nor in mannerisms, gestures or vocal intonations, is he like the original.

The Three Deslys Girls registered with the act that has been reviewed in these columns several times. When the vamp turned abruptly after saying "Je vous aime," meaning, "I love you," to a fellow in the box, one of two soldiers in an upper box said "Squads Right," which went for a big laugh both on and off the stage.

Arthur and Morton Havel, with their talk, singing and dancing, went over well. Rex and Company, in a mind reading act, closed. See under New Acts. H. W. M.

HARLEM OPERA HOUSE

(Last Half)

The Musical Waylands, with selections on the xylophone and a cornet solo, were an emphatic hit opening the bill. The man wore Tuxedo and the woman a gown of black, ornamented with rhinestones. Their playing was characterized by clever phrasing and expression, and the closing number, a rag, was well worked up for the climax. The act was forced to respond to an encore.

Nana Sullivan and Company, the "and Co." consisting of one man, have very poor material. Conversation over the phone is used to acquaint the audience with the fact that Miss Sullivan has had a fuss with her partner, to whom she is engaged. The partner, as an Italian street singer, comes to her apartment, some dialogue follows and he sings a song that they use in the act. Miss Sullivan recognizes it, the man removes a wig and handkerchief and, lo and behold! we have the partner, volia! Just how the girl could have failed to recognize her partner and fiancée when he wore but a wig and bandana, is not clear. For a finish, Miss Sullivan calls up her booking agent and O. K.'s a route, though whether she will get it with this act is uncertain.

Clinton and Rooney "mopped up" in the next spot, being forced to take several encores and make speeches of thanks.

"In Old Madrid," a sort of a miniature musical comedy, filled the next spot. See under New Acts.

Arthur Whitelaw, dressed in cutaway and Derby hat and with gloves and a cane, presented the appearance of a man dressed in the height of fashion. He told a number of stories, some new and some old, but put them all over for laughs, working up the Santa Claus gag very well. A song was sung in a fashion to bring him back for an encore and he did "Come Over Here, It's a Wonderful Place," which was a riot. Whitelaw sang enough encores for a dozen acts and then had to beg off with a speech. He has personality, works with the snap and dash of an old-timer and certainly knows how to put over a song. The topical verses were well worked up. Whitelaw would fit nicely into the better houses.

Renee, Roberts and Company, in a dancing act, closed. They will be reviewed in detail in another column. H. W. M.

VICTORIA

(Last Half)

There are two seals in the Strassel's Seals act, but one of them went on strike during the first night of the last half and refused to work. As a result, it was left entirely to the efforts of the remaining one to juggle balls and things and play a real tune through an instrument made of brass horns.

Bayle and Patsy, a very tall man and a rather diminutive woman, sang some songs, sometimes well, but, for the most part, not. Also they gave vent to some excessive mushiness, assisted by a "plant" in an upper box, which is entirely too vulgar for popular consumption, even in small time houses. Bayle's upper vocal tones are pleasant to the ear, but he garbles the words.

"The Love Lawyer" is a girl and song offering that contains some clever material but is devoid of anything that might be considered appropriate in the way of scenic investiture. In fact, the office setting was so shabby and inappropriate that it tended to strike a direct note of insincerity. The comedian is a good one, however, and the first blonde girl is a capable songstress. Of the remaining three girls, it may be said that at least two possess the sort of plump ankles that one does not find in Ziegfeld's "Follies."

Walter Kaufman, attired in immaculate evening clothes and carrying a cane and a bouquet, burst upon the audience in a tipsy sort of manner that was designed to help his monologue and song offering. But the lack of sobriety failed of its purpose. What really counted was the clean-cut way in which he rendered his songs, for he has a very good voice.

Elaine Sisters and Hurdor, Elaine, Titania and Hurd, as they were wrongly designated in the billing, danced with much pep and abandon; that is to say, the sisters did. But Hurd, who plays the piano, might have enhanced the value of the act considerably if he had a better singing voice and were a better pianist. The girls do not sing nearly as well as they dance. Their costumes, on the other hand, were distinctively pretty. M. A. L.

ACTS PUT FAIR OVER

BINGHAMTON, N. Y., Oct. 7.—The Binghamton fair, which closed here last week, was a success and a great deal of this is due to the excellent vaudeville bookings provided, they including Elizabeth Roderick, Winston's Water Lions, The La Mont Trio, Darras Brothers and Kremolina, The Hurdling Automobile, Raymond, Fink's Mules, Biva Larsen Troupe, Fred Cunningham, Chester Johnstone and Company, Snyder's Goats, Arthur Sherwood, Four Moores, Four Bards, The Rackos and the Marriott Troupe.

VAUDEVILLE

"SUMMERTIME"

Theatre—Keith's, Jersey City.

Style—Sketch.

Time—Twenty minutes.

Setting—Special.

This act has rather a pretentious set, showing the exterior of a Summer hotel with a set porch, and a flash of the interior, which was very badly masked at the centre, however.

The cast includes three men and two women, all of whom, with the exception of one woman, are at the resort to spend a vacation. The exception is a moving picture actress who runs down to get into touch with a producer, but misses him.

The story is written around the fact that two men monopolize all the time and attention of a young married woman and the husband hasn't the spunk to object. There is one man in particular, Barrington, a big fellow, who, right under the husband's nose, takes his wife away for moonlight walks and a row on the lake.

The movie queen then breezes in and the other man is very attentive. But, during his absence, the husband induces the actress to vamp Barrington, so that his attentions to the wife will cease. This the girl promises to do, but when she tries her wiles and arts, the result is negative.

Up to this point is well enough, but right here the author seems to have laid the sketch away for a rest and to have written the subsequent dialogue and business later. Having got his characters into this situation, little cleverness is displayed in getting them straightened out.

The movie queen tells the husband to strenuously object to Barrington's attentions and to pick a fight. The husband is a coward and doesn't relish the idea, but when the actress tells him she will be near and that when he says, "you brought this on yourself," she will appear on the scene and end the fight, he agrees to try it.

This is vapid, futile and unworthy, although a number of laughs greeted the repetition of the line, "you brought this on yourself" by the husband when the actress failed to appear.

Barrington calls the husband for daring to criticise his actions with his wife and makes an exit. He returns later with a black eye, claiming that the husband has jumped on him in the dark and given him a beating.

The husband has never left and the subsequent dialogue and numerous asides develop the fact that the other Summer boarder has done the trick, although the wife, who overhears some of the conversation, thinks the husband has done it and admires him for it, the husband taking full credit.

A rather didactic speech follows by the husband, it telling the reason for his apparent cowardice. He dilates on the fact that he was brought up wrong, that he played with dolls and that his chief ambition was to be a lady's tailor. The conclusion shows the movie queen making an exit with Barrington and the husband and wife together.

The end of the act lacks punch and has neither situation nor sequence of conclusion that is not apparent for the last five minutes. And the tag is also weak. The husband says "My God" three times at different places in the dialogue, which is unnecessary and unfunny. The line, "chap like that getting the best of you," might better be "getting the better of you."

Act is not bad, but would be much better if rewritten from the point mentioned: it is doubtful, however, whether it will prove of enough commercial value, with the size of the cast taken into consideration, to make it a feature on the better time. It is a flash for the pop houses. W. H. M.

NEW ACTS AND REAPPEARANCES

(Continued on Page 18)

KENNEDY AND BRAHAM

Theatre—Proctor's 23rd St.

Style—Singing and talking.

Time—Fifteen minutes.

Setting—Specials.

This is a cleverly conceived, well staged, and presented, novelty singing act, that gets away from the usual routine.

A blue drop is shown with a rectangular opening centre screened by a yellow drop curtain and two heart shaped apertures on either side backed with red.

Kennedy and Braham make their initial entrances from these latter openings. Miss Braham was attired in a gown of blue and white, with accordion-pleated skirt, white stockings and silver slippers. Her hat was of a darker blue velvet and crown of silver. Kennedy wore a business suit, with straw hat and sport shoes of white and tan.

The opening number showed the man to have a strong resonant voice and the girl to have pleasant musical tones that she uses with telling effect. Some talk which followed was good for laughs, especially the line about the kiss.

"Just You and I and the Baby," which this reviewer has not heard for many years, was next put over by Kennedy, and the curtain in the drop, when raised, disclosed a cottage with set steps, a baby carriage and Miss Braham seated with a prop baby. Miss Braham helped to work up the second chorus very well, the business aiding materially. An iridescent pink, that shaded to lavender, was worn by Miss Braham in this number and was very fetching. They certainly sold the song.

A little scrap followed with some talk about getting a divorce and the act goes to "one." Miss Braham, with her hair arranged in a cute "Della Fox," singing "Where Did Mr. Cupid Go After Our Honeymoon?" She did a neat dance with a cartwheel finish that went over for a hand.

More talk about a divorce and future plans follows, after which "Your Goin' To Lose Your Honey Boy" is sung, during which the man leaves the stage and starts to go through the front entrance of the theatre.

Miss Braham calls him back and there is an interchange of conversation which got laughs. Finally, the girl says, "Let's go back to the bungalow, and Kennedy asks who's going to be there. Miss Braham then repeats "Just You and I and the Baby," which proved to be a novel close and made a decided hit when reviewed, the team taking three bows to solid applause.

Kennedy is manly, neat, has a strong voice and is a good worker, never overdoing a single point. Miss Braham is pretty, shapely, pleasing and has personality.

The act would be a hit in the better theatres and could hold down a spot in the houses where class is one of the most desirable assets. H. W. M.

STERLING SAXOPHONE FOUR

Theatre—Proctor's 125th St.

Style—Musical.

Time—Ten minutes.

Setting—One.

By those who love to hear a saxophone moan, this act will be appreciated. Four men, dressed in brown, enter, each one carrying an instrument. The first chap is rather short and has a small sized instrument, his partners following with pieces that are larger in size. They then render a medley of popular tunes, the presentation of which is along stereotyped lines, the players walking back and forth across the stage. J. Mc.

BOYLE AND BOYLAN

Theatre—Proctor's 23rd St.

Style—Dancing and talking.

Time—Ten minutes.

Setting—One.

In black suits, with black derbies and black ties, the boys open with a song and then go into a dance, following which they alternate talk, song and dance several times.

The dancing is the piece de resistance of the act, the talk being for the most part inconsequential and the singing just filling in between the dances. A line about pimples and blackheads is in poor taste and should come out immediately.

Some clever dances, both in conception and execution, were shown, especially the last "burglar" dance, which, from an audience standpoint, was the best thing in the act. The team has wisely put this at the finish.

John Boyle was formerly of the team of Boyle and Brazil and is probably one of the best dancers in the game. His dance one-half beat behind his partner is novel and he is possibly the only dancer doing it. More could be made out of this, as it seemed short. It might even be repeated.

The eccentric stepping, doing the splits, was good, and the finish, with both doing reverse splits, sent them over to good hands. The burglar dance for the finish, with each doing business that has been associated with stage burglars, to sneaky music, pulled up the act strong.

The act is quite new and not quite smooth at present, but, after a few weeks' work, no doubt, be set and should prove acceptable in the better houses.

H. W. M.

"VARIETIES A LA MODE"

Theatre—Keeney's.

Style—Musical nonsense.

Time—Eighteen minutes.

Setting—Full special.

The six men comprising this act utilize a full stage setting representing a room in college, with piano, table, phonograph and couch all in the one room.

The act opens with one of the men being seen seated, studying, while off stage are heard the yells of some college boys who, a moment later, enter shouting and, as can be surmised, interrupt the studies of the ambitious scholar. Some talk is then indulged in and a game of strip poker is decided upon. The bit of business which follows this is funny to a degree, but could be made even more so, if handled differently.

After one of the men wants to bet his trousers the game breaks up and they decide to sing. The stout member of the sextette announces an old college song and proceeds to sing. He murdered this number. His enunciation is poor. Another member was then called upon and rendered a fairly good violin solo. Then the act took the turn of all such acts and offered some musical numbers of the popular kind. These were not rendered musically at all, inasmuch as no two of them played the same thing. In their attempts to get harmony effects, they sacrifice the numbers they are playing. The attempts of the violinist to get over comedy, and do some dancing, a la Herman Timberg, was very poor, for he cannot lift his feet off the ground. As a comedian he makes a good violinist.

The act is, as it stands, only a small time offering. The boys should get together and do some real thinking and work, with the result that, when they learn the value of real musical effect, instead of a jumble of jarring sounds commonly called jazz, they will have a good offering with real possibilities. S. K.

REX AND CO.

Theatre—Proctor's 23d St.

Style—Mind reading.

Time—Twenty-one minutes.

Setting—Special, in three.

The opening creates an Oriental atmosphere by reason of the music and setting, and with Rex, dressed in Oriental costume, an assistant dressed likewise, and three girls, two brunettes and a blonde, all dressed likewise, lying around the stage, it was effective and Harem-like.

One of the hours, the blonde, does a dance in which she carries a brass bowl containing burning incense. For a young girl, she does it fairly well, although it seemed drawn.

The two brunettes, both of whom are pretty, the one on the stage being particularly so, are then sent into the audience, Rex explaining that questions are to be written on slips of paper.

Following the collection of these slips, which are numbered, Rex explains that he is not the seventh son of a seventh son, and a lot of other things.

A crystal in a black handkerchief is then handed to Rex, and he reads the questions, answering them after the fashion of acts of this kind, but works fast and makes his answers interesting. Part of the time he stands on the stage, part of the time on the steps and, for a few questions, in the audience. The getting rid of the slips is most cleverly accomplished. For the finish, Rex takes off his turban and also his cloak, to show the absence of any mechanical devices.

The act held interest and went over very well when reviewed. Rex is a Latin word, meaning king, and, while the present user of the title cannot exactly be said to be the king of mind readers, nevertheless he should be given credit for a clever variation in the manipulative dexterity with which he handles the trick part of the act. H. W. M.

CHAS. BARNEY & CO.

Theatre—Proctor's 125th St.

Style—Sketch.

Time—Twelve minutes.

Setting—Three.

A few light flashes appear, and then a young fellow and girl enter just before the storm that never broke, the storm having apparently just been used as an excuse for an opening.

Some dialogue follows in which the fellow expresses his wish to marry the girl, but she refuses because her father is always drunk, and she is ashamed.

Barney, as an old Irish tad, doing the impersonation very well, then enters in an intoxicated condition, and the young fellow makes an exit.

The girl then upbraids her father for being constantly under the influence of liquor, and he falls asleep on a couch, after which the fellow and girl, on a darkened stage with a couple of candles, enter as if at a wake. Standing back of the table, they talk about the funeral, how natural he looks and what a good man he was in life. The Irishman, awakening, hears the dialogue, and then falls back asleep as the two make an exit.

They then re-enter and discover him asleep. But their conversation disturbs his slumber and he springs up, imagining that the dream was real. Explanations follow, and he gives his consent, which has been previously refused, to a match between his daughter and her sweetheart.

The act is very weak and of the style of old-time acts done in the days when Jim Armstrong was the only agent in New York.

The people in the act seem capable enough and, with another act, would, no doubt, have put it over. But the present vehicle will never get them anywhere but the small time. H. W. M.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

ENGLISH VARIETY MANAGERS
WANT TO RAISE ADMISSIONS

Increased Cost of Labor, Acts and General Expenses Make Move Necessary, They State—Several Experiments in Outlying Districts Are Successful

LONDON, Eng., Oct. 9.—The managers of variety and music halls throughout the country have been watching the experiment of certain managers in gradually raising prices of admissions to amusement places with a view to increasing their admission prices when they feel that the public will stand for it.

The reason for wanting to increase prices is found in the increased wages demanded by and paid to employees, front and back stage, as well as rentals, operating expenses, actors' salaries, additional

sums paid acts to cover increased traveling expenses, sharing receipts with revue producers, and a general increase in outgoing expenditures. These, they feel, must be met with an increased revenue on the sale of tickets.

Where prices have been raised, the complaint of patrons has been slight. In fact, they even showed no reluctance in paying the new scales. Therefore managers all over the country feel that if the public will pay a gradual increase in one place they will pay for it elsewhere.

DANCING NAKED IN GERMANY

BERLIN, Oct. 9.—The "naked dance" craze has reached such proportions in Berlin that the Prussian Parliament has called on the Government to call a halt in the public presentation of naked dancing in theatres and cabarets.

"Freedom has in many aspects become license," declared Deputy Mentzel, of the People's National Party, in a speech in the Prussian parliament. "Large stratas of our people are reeling in delirium that reminds of conditions in Florence in the days of the Pestilence."

Mentzel dwelt on the flood of erotic literature, "immoral in pictures, alluring in title, shameless in contents," and demanded to know, in view of the scarcity of paper, who was responsible for allotting paper for such trash.

COPEAU A HIT IN PARIS

PARIS, Oct. 8.—Jacques Copeau, who managed the French Theatre in New York two seasons is again making a stir in the Paris theatrical world with his Theatre du Vieux-Colombier by presenting plays of high class, which would not ordinarily be given at the theatres of the boulevards. His coming season opens October 15, with a presentation of Moliere's "Les Fourberies de Scapin" and "Le Medicin Malgre Lui." M. Copeau announces a most interesting program for the coming season, a program which includes French classics, new French poetic and realistic plays. He has also taken a leaf out of the book of Winthrop Ames's Little Theatre by announcing a series of children's matinees at reduced prices.

PINERO WRITES NEW PLAY

LONDON, Eng., Oct. 9.—A new play, recently completed by Sir Arthur Wing Pinero and now in the process of production, has aroused considerable interest.

Most of the plays produced last year have dealt with a religious, social or spiritualistic subject. Pinero's play deals with the latter in a new way. The story is that of a returned soldier who has been shell shocked and suffers spiritualistic hallucinations. He believes that he can see the spirits of the dead.

PARIS DANCER MURDERED

PARIS, Oct. 9.—Yvonne Schmitt, a music hall dancer, was murdered at Marseilles yesterday by two individuals, who strangled her and stole her jewels. The deceased was aged twenty-four, and the crime was committed at the house of a friend with whom she was staying.

MAUGHAM WRITES NEW ONE

LONDON, Oct. 11.—W. Somerset Maugham has written a new three act comedy entitled "The Circle," the rights to which have been secured by J. E. Vedrenne.

NEW SCOTCH PLAY VERY FUNNY

LONDON, Eng., Oct. 9.—The production recently on tour of Macdonald Watson's play, "What Fools Men Are," has met with unusual success, for not only is the play funny and well acted but it has been given an excellent production.

The story deals with home life and the petty intrigue of a little Scotch village. Specky is the village cobbler and he owes Mrs. Mcfayden \$500 on a promissory note, given to her husband, now dead. Hunky Dory, who works for Specky, tries to make money crookedly in preference to work, and instead of turning out good jobs in cobbling, spends his time trying to blackmail Specky, with the result that their business dwindles.

Specky has an adopted daughter, Jenny, who is in love with Peter, a plumber. Hunky, however, thinks that she loves Low, the traveling representative of a large boot making firm, and figures to arrange a match whereby he will clean up a huge fortune.

However it develops that Low is married to Jenny's half-sister and that he cannot make money by blackmailing Specky, as the widow knows all about the loan and has purposely let it go, hoping that some day Specky will propose, which he does after paying back the loan. Jenny and Peter are married and Hunky decides he will have to return to work.

The play was produced by Cecil Barth and F. C. Pool, with the following cast: Angus Sidams, Nell Barker, May Moffat, Neil Kenyon, Robert Drysdale, Ross Campbell, Macdonald Watson and Jewan Brandon-Thomas.

ACTORS DROP AGENCY

LONDON, Eng., Oct. 8.—At a meeting held recently in the Ambassador's Theatre, at which the council and members of the Actors' Association were present, it was decided, almost unanimously, to do away with the agency established by the Association to find employment for its members and to combat crooked commercial agencies.

The association felt that inasmuch as managers and agents had a fifty-fifty working agreement and that inasmuch as the fund derived from commissions collected by the agency went to fighting the managers, they did not patronize, they did not patronize the agency and, as a result, it lost money. The motion to discontinue the agency was unanimously carried.

FORMER CHORUS GIRL SUES

LONDON, Eng., Oct. 9.—Lady George Cholmondeley, who, prior to her marriage to Lord Cholmondeley, was Clara Taylor of Washington, D. C., a Frohman chorus girl, has entered suit for divorce against her husband, who has entered a defense. This is her second marriage, the first with Captain Arthur Stirling, ending also in divorce.

SHOW MEETS EXPECTATIONS

LONDON, Eng., Oct. 9.—The much heralded production of "By All Means, Darling" took place and proved to be satisfactory. The play, a comedy, is really funny and is excellently acted.

The story is about a young man, born with money but without brains, who has recently married a girl contrasting with him in every way. She is strong willed and forceful, he is backward and without any will power.

After a year of married life, in which she has been ordering him around to her own advantage, they find that they are no happier than they were before they were married.

Enter Henrietta, a worldly wise girl, experienced in the game of marriage and she soon instills a little backbone into Bill, but not enough to restore the marital happiness which has flown from the home of Bill and Nellie.

In the meantime, Anstruther, an intruder, has won the heart of Nellie, temporarily, and trouble threatens. Henrietta then discovers Anstruther to be a married man and discloses his perfidy, whereupon the heroine and the hero embrace and all ends well. The show was produced by Fred Kerr, from the play by Ralph Pritchett, with the following cast: Elinor Hare, Christine Silver, Kate Cutler, V. Sutton Vane and Stanley Logan.

JOKER IMPERSONATES PRINCE

LONDON, Eng., Oct. 9.—The company appearing at the Comedy Theatre in "The Ruined Lady" was given a surprise recently when it was rumored back stage that Prince Henry was witnessing the performance. After the show, the Prince went back stage and asked to be presented to certain members of the company, who immediately wanted to know about his Palace, which he declined to talk about, but said he wanted to talk about the stage instead. He was asked to sign autograph books, write his name on the wall and the like, and then withdrew while the stage hands stood at attention. He then drove over to the Green Room Club, and the company then discovered that their "Prince" was none other than Fred Kitchen, Jr., who bears a remarkable resemblance to the Prince and had only been playing a joke in order to amuse several friends.

BEECHAM BEATS BANKRUPTCY

LONDON, Eng., Oct. 9.—The possibility of opera at Covent Garden again this year arises with the announcement that Sir Thomas Beecham, London's "Opera King" and father of the Covent Garden Opera Company, has been rescued from the bankruptcy into which he was thrown recently by the failure of his last operatic venture at the Garden. It was a matter of conjecture whether London would be treated to any of Sir Thomas's productions this year, but the appearance of a lifelong friend, with a ready check upon the scene, saved the situation.

Jerry White, financier and widely known sportsman, is the man furnishing the money. White, years ago, was a bricklayer and an intimate friend of Sir Thomas's father, before and after he became famous for his pills.

IRIS HOEY OPENING 13TH

LONDON, Oct. 9.—"Priscilla and the Profligate," Laura Wildg's first three act play, will serve as the vehicle for Iris Hoey taking up the reins of management on her own account when she presents it at the Duke of York's Theatre on October 13.

WINIFRED EMORY RETURNING

LONDON, Eng., Oct. 9.—Winifred Emory (Mrs. Cyril Maude), who has been in retirement for several years, is to return to the stage in a new play called "The Step-Mother," written by A. A. Milne, a dramatic critic on "Punch," and which will be staged by Gerald du Maurier, who will also appear in it.

"NIGHT OUT" PRODUCED

LONDON, Eng., Oct. 8.—George Grossmith and Edward Laurillard have produced at the Winter Garden a new musical version of "Le Hotel Libre Exchange," a French farce by Georges Faydeau and Maurice Desvillaires. It is translated and revised by George Grossmith and Arthur Millar, with music by Willie Redstone, lyrics by Cliff Grey and dances and ensembles by Espinosa.

The play, which has been produced under various titles in France, England and America, deals with several French families of contrasting natures who, through a sequence of extraordinary events, find themselves in a notorious hotel. The hotel is raided, but not before the principals manage to return to their homes and save their reputations.

The piece has been liberally staged and lavishly produced, good people have been chosen for the cast and care has been taken in the insertions of new bits not to conflict with the original version. The cast of the piece has the following: Stanley Holloway, Elsa MacFarlane, Phyllis Monkman, Fred Leslie, Lillian Caldicot, Lilly St. John, Leslie Henson, Austin Melford, Davy Burnaby, Mary Leigh, Irene Russell, Dorothy Hurst, Eileen Seymour, Norah Howard, Ralph Roberts, Lucien Mussier, Ernest Graham and Dorothy Debenham.

NEW PANTOMIME COMING

LONDON, Oct. 9.—Wylie and Tate are to produce a pantomime called "Aladdin," written by Julian Wylie, with music by James W. Tate, which will be presented at the London Hippodrome during the holidays. "Jig-Saw" will then be shelved for a time, with the possibility of its reproduction after the Christmas season.

TULLY DOING DREW PLAY

LONDON, Eng., Oct. 9.—Richard Walton Tully is to produce here shortly the American play called "Keep Her Smiling," in which Mr. and Sidney Drew appeared when it was produced at the Astor Theatre, New York. Tully will also produce "The Bird of Paradise," in French, Italian, Dutch, German and Spanish.

MARIE LOHR READY

LONDON, Oct. 9.—Marie Loehr will make her reappearance at the Globe Theatre next Tuesday evening in "Every Woman's Privilege," a three act comedy by John Hastings Turner. The supporting cast will include C. M. Hallard, Herbert Ross, Basil Tahbone, Vane Featherstone and Helen Rous.

"THREE'S A CROWD" FOR LONDON

LONDON, Eng., Oct. 9.—Bernard Hishin, who has been away from active production for several months due to illness, is to get busy again and put on another American comedy from the pen of Earl Derr Biggers, entitled "Three's a Crowd," the scene of which is placed in Stratford-on-Avon.

JOSE COLLINS RECOVERS

LONDON, Eng., Oct. 9.—Jose Collins has returned to the cast of "A Southern Mail," at Daly's after being away from the piece for some time due to illness. During her absence, Dorothy Shale played her part successfully.

FAGAN REVIVING CLASSIC

LONDON, Oct. 9.—The Court Theatre will reopen the last of this month with "A Midsummer Night's Dream," under the management of Bernard Fagan. The house has been reconstructed and redecorated.

"GARDEN OF ALLAH" A FIXTURE

LONDON, Oct. 9.—"The Garden of Allah" will not have its run at the Drury Lane disturbed during the holidays and will continue at that playhouse throughout the winter.

BURLESQUE

WEBER TAKES OVER TROY LYCEUM

WILL PUT IN STOCK COMPANY

Joseph Weber has taken over the Lyceum Theatre, Troy, in which he will produce stock burlesque. The house played dramatic stock last season, is centrally located and has a seating capacity of 1,400. The company will be composed of eight principals and sixteen chorus girls and will open in about two weeks. It will start rehearsing Monday.

Weber had the Hudson Theatre, Schenectady, for several years when it played the shows of the American Burlesque circuit.

RE-MODELING AL REEVES SHOW

James E. Cooper and Billy K. Wells are to remodel the entire Al Reeves show. They have ordered several new sets of scenery, as well as new costumes. Dan Dody left Monday for Albany to stage new numbers. Harry ("Heinie") Cooper and Matt Kennedy will open with the show this week, and Al. Shean and Lew Christie will close. Cooper says that he wants to keep Christie and will place him with one of his shows if possible.

PARTY FOR MADLYN NORTH

A theatre party was tendered Madlyn Worth and John Quigg of the "Social Maids" at the Star Theatre, Brooklyn, on Thursday night, and a banquet after the show at the Naimoli restaurant, in New York. The entire company was present, as well as a number of theatrical friends. Naimoli was formerly a member of the "Social Follies" company.

CHANGES IN "VICTORY BELLES"

BUFFALO, N. Y., Oct. 8.—Emma Kohler is closing with the "Victory Belles" here to-morrow. Sydel Bennett will close at the same time, on account of illness. Kitty Flynn and Miss LaBraun will open in Rochester Monday.

NOLBE AND BROOKS JOIN

Billy Noble and Regina Brooks, who recently returned from Australia, have joined the "Flashlights of 1920," on the Columbia Circuit. They have been playing vaudeville since their return to this country.

GOING TO AUSTRALIA

Harry Shannon and Richy McAllister, featured with the "Flashlights of 1920," at the close of their two-year contract with Jacobs and Jermon, will leave for Australia, where they will be booked to appear for a year in a revue.

LEAVES "ROSELAND GIRLS"

TORONTO, Can., Oct. 9.—Stella Ward will close with the "Roseland Girls" to-night at the Gayety Theatre. Ruth De-Nice will open with the show in Buffalo Monday.

NORMA BELL CLOSING

Norma Bell will close on Saturday of next week at Kahn's Union Square. Helen Adair will open there the following Monday.

POWERS A DEPUTY SHERIFF

Jimmy Powers, manager of the Majestic, Jersey City, has been appointed deputy sheriff of Hudson County.

HART REPLACES KENNEDY

George Hart joined the "Jazz Babies" last week, taking the place left vacant by Jake Kennedy.

GILBERT HANDLING REEVES SHOW

ALBANY, N. Y., Oct. 11.—Louis Gilbert, acting for James E. Cooper, will take over the management of the Al Reeves "Joy Riders" here Wednesday, relieving Dick Bauer. Gilbert recently resigned the assistant managership of the Strand Theatre, Brooklyn. Gilbert had been in the employ of Max Spiegel the past eleven years, up to the time he left the Strand.

SACKS BUYING PROPERTY

BERNARDINO, Cal., Oct. 7.—Mike Sacks, principal comedian, and Bob Alexander, straight man of the "Oh Baby" Company, have purchased a piece of property here which is assessed at \$8,000.

They will build two ten-room bungalows on the property next season.

SAM LEWIS CLOSING

Sam Lewis will close with the "Girls From Happyland" this week at the Columbia. Lew Hilton, who recently closed with the "Girls of the U. S. A." on account of illness, will open with the Happyland show at the Casino, Brooklyn, next Monday, in Lewis' place.

KELSO GETS A PIN

Jean Bedini presented Harry Kelso with a handsome diamond pin last Thursday at the Columbia, New York. Kelso is playing Bobby Clark's part in the "Peek-a-Boo" show during Clark's absence on account of illness.

BREAKS CHICAGO RECORD

CHICAGO, Ill., Oct. 9.—The "All Jazz Revue" broke all records for burlesque at the Haymarket here last night. The receipts for the one performance were \$2,850. This is also said to be a record for burlesque for one performance.

HARRY SEYMOUR CLOSING

Harry Seymour will close with the "Cute Cutie Girls" at the Olympic Saturday. He will be placed with another show. Nat Haines, who was at the National Theatre in Detroit for five years, will take his place.

GOING INTO VAUDEVILLE

Claire DeVine will open shortly in vaudeville in a new "single." She was with "The Big Review" last season, but did not go out with a burlesque show this year.

SHAFFER BACK WITH WEBER

Eddie Shafer has returned to Barney Gerard's office as general manager. He left Gerard's office at the close of last season, to do some producing. He has several acts out in vaudeville now.

JOINS "GOLDEN CROOKS"

Billy Shuler has replaced Sam Gould as straight man with the "Golden Crooks." He opened last week at Hurtig and Seamon's.

MILDRED HOWELL CLOSING

Mildred Howell will close at the National Winter Garden Saturday night. Carrie Finnell will return to this house and open Monday afternoon.

GERARD PAYING CHORUS \$35

Barney Gerard has notated his chorus girls that their salary will be \$35 per week, commencing next week in Baltimore, with the "Follies of the Day" company.

EVELYN CUNNINGHAM REHEARSING

Evelyn Cunningham is rehearsing with one of Marty Brooks' vaudeville acts. She is featured in the act.

SHEA CLOSSES HIS BOWERY STOCK

COULDN'T GET BUSINESS

The Bowery Theatre closed its doors last Saturday night as a stock burlesque house. The cast, with two exceptions, left for the Folly, Baltimore, to open this week.

This is the second burlesque house to close its doors within a week. The Mt. Morris, an American burlesque house, closed the previous Saturday.

The Bowery, under the management of P. F. Shea, opened early in September as a burlesque house. It did no business from the beginning, losing money each week. Shea, however, had hopes that he could make a winner out of it, and kept it going as long as possible. But the business was, evidently, not there.

This leaves but two stock burlesque houses in Greater New York at present—Kahn's Union Square and Minsky Brothers' National Winter Garden.

The Bowery will give Italian shows under Shea's direction.

DROP ADVANCE AGENTS

Hurtig & Seamon notified several of their agents last week that they would have to look elsewhere for positions. This was rather a surprise to burlesquers, as Hurtig & Seamon is one firm that always believed in carrying agents, claiming that shows, no matter whether they were burlesque or otherwise, needed men ahead in order to get openings and see that managers of houses were properly supplied with press and all advance matter needed.

Maurice Cain, general manager of the firm, when seen, stated that it was necessary in order to reduce expenses.

The agents to go are Chris Nauman, ahead of the "Girls of the U. S. A."; Frank Freeman of the "Girls from Happyland"; and Bob McGuire, of the Ed Lee Wroth Show. Charles Bragg, former agent, is now back with the Wroth show, during the illness of Arthur Phillips. Hank Wolff will remain ahead of the "Big Wonder Show," and Sammy Rothchild stays ahead of the "Puss Puss" company, all Hurtig shows.

It was also announced last week that Jacobs and Jermon had placed several agents with their shows. Eddie Jermon starts ahead of the "Flashlights of 1920" and Dave Guran goes ahead of the "Sporting Widows," claiming these men are essential to the shows.

Charles Moe starts ahead of the Pat White show this week, opening on the one-nighters, and going to Franklin Furnace, N. J. Moe was manager of the Star and Garter Theatre, Chicago, several years ago.

"PUSS PUSS" AGENT MARRIES

Sammy Rothchild, agent of "Puss Puss" company on the American Circuit, was married to Beatrice Cole, a former chorus girl, in Bellville, Mich., on Monday of last week. Mrs. Rothchild will join the "Lid Lifters" shortly, as this is the show Rothchild travels with.

"PEEK-A-BOO" GETTING COIN

Jean Bedini's "Peek-a-Boo" is likely to again top the shows on the Columbia Circuit this season. It played to over \$12,000 at Waldron's Casino, Boston, the week before last, and over the \$14,000 mark last week at the Columbia, New York, breaking all previous records at both of these houses.

'GIRLS FROM HAPPYLAND' NEEDS NEW MATERIAL; COMEDIANS WASTED

The "Girls from Happyland," featuring Sam Lewis, has a corking good cast of principals, pretty girls in the chorus, handsome costumes, beautiful scenery and tuneful music. But the material, so far as the book is concerned, is sadly lacking, there being some bits in the show, mostly old, including the soda fountain bit, made famous by the late Benny Jansen years ago. The bits are placed so that they mean nothing and no reason can be seen for them being there. The show is also too talky in places and needs a lot of doctoring to make it able to hold up its end with the five shows it follows.

The comedians work hard for laughs, but do not get them as they should. There are Sam Lewis, Harry Kohler and Johnny Jess, the two former doing He-brew. Lewis works along the same lines he has in the past. Kohler we have not seen at the Columbia in several years, but he has improved a lot. He is fast and works hard. Jess is doing Irish and is funny. He wears a neat and classy wardrobe.

Jimmie Connors was a success in the straight role. He is a regular straight man, has a fine stage presence, talks well, is a neat dresser and "feeds" the comedians cleverly. And he did surely labor to get the show over.

Tom McKenna is doing characters. His portrayal of a "nancy" cap was a funny piece of business and not over done. He also did well in other characters.

Bert Lester is doing bits in the role of a wealthy Brazilian and was very good. His dialect and make-up were in keeping with the part.

Klara Hendrix, a distinguished looking brunette of exceptionally pretty form and easy manner of working was a decided success. She has a contralto voice, which she uses to advantage in her number, and she certainly knows how to put songs over. She also reads lines carefully and distinctly. Her costumes are stunning. She is a very clever woman.

A lot of pep was displayed by Vivian Lawrence a vivacious dancing soubrette. She is a striking looking brunette of pretty figure, who does a lot of acrobatic dancing while offering her numbers. She was handicapped Monday afternoon by hoarseness which interfered with her singing. But she danced and worked hard in her number to make up for this and was encored for her endeavors. Her dresses are beautiful.

Tenny Hilson has improved in her work since last season. Her voice is stronger and more musical and she deserved the applause given her songs. She is an attractive looking young girl and, in the part of the ingenue, registered a success. She has a pleasing personality. Her wardrobe is pretty and good taste was shown in selecting the designs.

Dolly Meden is the prima donna. Miss Meden was in excellent voice Monday and rendered her numbers very well. Her costumes are most attractive.

Miss Hendrix offered a specialty in one, of one number and it went over very big. She sang it well and was compelled to give several encores.

Lewis, in a singing specialty, was very successful and pleased.

Miss Hendrix and Miss Hilton appeared in several poses in silk union suits, displaying pretty forms.

The Four Bell Hops, in an acrobatic specialty, were well received. They do some fine tumbling and hand balancing feats.

A corking good operatic finale was given by the principals at the close of the first part, assisted by the chorus.

Tom McKenna's specialty, in which he sang an Irish song, more than pleased. McKenna has a fine, clear voice, and is a pipan for putting over numbers of this kind.

The Misses Hilson and Hendrix offered a corking good sister act, singing one song which was repeatedly encored. Miss Hendrix, in a dress suit, made a dandy looking boy. Both girls looked well and worked nicely.

The "Girls from Happyland" needs material. It is all right to give bits, but there should be some reason for them. Joe Hurtig was in the Columbia Monday afternoon and, no doubt, could see this for himself. It should not take him any time to straighten things out, as he is a producer who has given us great comedy shows in the past. No doubt this show will be in fine shape before long.

BUYS YONKERS THEATRE

J. W. McCullough and Charles F. Pope, interested in several motion picture printing plants here, purchased the Orpheum Theatre on Nepperham Avenue, Yonkers, from the Coliseum Realty Company at a reported price of \$100,000. It occupies a plot 85x137 and has a seating capacity of 1,700. The theatre will be opened by the Neighborhood Amusement Company.

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen
Published by the

CLIPPER CORPORATION

Orland W. Vaughan, President and Secretary
Frederick C. Muller, Treasurer
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WALTER VAUGHAN, EDITOR

PAUL C. SWEINHART, MANAGING EDITOR

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of New York Clipper, published weekly at New York, N. Y., for October 1, 1920.
County of New York, ss.
State of New York, ss.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Walter Vaughan, who having been duly sworn according to the law, deposes and says that he is the Editor of the New York Clipper, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher, Clipper Corporation, 1604 Broadway, New York City.
Editor, Walter Vaughan, 1604 Broadway, New York City.
Managing Editor, Paul C. Sweinhart, 1604 Broadway, New York City.
Business Managers: None.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):
Clipper Corporation, 1604 Broadway, New York City.
Orland W. Vaughan, 1604 Broadway, New York City.
Frederick C. Muller, 1604 Broadway, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities, are: (If there are none, so state): None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies

of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....(This information is required from daily publications only).

WALTER VAUGHAN, Editor.
Sworn to and subscribed before me this 1st day of October, 1920.
(Seal) J. BERNARD ENGLISH,
Notary Public, N. Y. Co., (83).
(My commission expires March 30, 1921.)

WHERE WILL IT STOP?

There must be some limit to the ever-increasing assessment valuation which the Board of Taxes and Assessments has seen fit to place on theatrical property from year to year. For it is no joke to have to pay \$24.80 per \$1,000 of assessed valuation. Nor has the rate remained stationary either.

We are not unmindful of the fact that all property values have gone up. We also know that realty other than theatrical property, in some cases, has been assessed much more than the average increased assessment of each theatre.

But, when an office or tenement building owner has to pay increased taxes, he has a definite method of getting the increased amount with which to pay. He raises the rents of his tenants. Most theatrical property, however, has no tenantry which can be made to shell out.

The result is, if the assessed valuations and tax rate keep on increasing at the pace it has been during the last few years, owners of theatres will have to convert their property into some more lucrative sort of building. For the rental value of a theatre, plus taxes, is becoming prohibitive.

There are theatres along Broadway on which the taxes alone amount to almost \$1,000 a week, exclusive of the water, gas, electricity and other carrying charges. Surely theatres are not built merely for the purpose of being a source of revenue to the local government. And it seems to us the more burdensome the taxation the less will be the tendency to build new houses, or acquire old theatrical properties.

The fact that theatre owners have got into the habit of meekly submitting to such taxation as is imposed on their property, does not mean that the pinch of the burdensome increases has not been felt by most of them. It surely has pinched their pocketbooks considerably.

And, since we are more concerned with the welfare of the theatre than any other industry, it seems to us that now would be about as good a time as any other for theatre owners to get together and test out the question of how long increased taxation is going to continue. The owners of other classes of property have often been successful in getting the courts to cut some excessive valuation placed on their property by the assessors.

So, why not begin proceedings now to cut what appears to be an arbitrarily high assessed valuation on theatrical property throughout the city, but more especially on theatres along Broadway?

WANTS REBATES FOR ACTORS

Editor NEW YORK CLIPPER.

Dear Sir: I have just finished playing the first four weeks of my route for the season of 1920 and 1921 and, at the end of these first four weeks I find that my railroad, Pullman and excess baggage fares are just 100 per cent. more than they were one year ago to-day. With the above figures in mind, the transportation situation is undoubtedly one of the vital things which the manager, actor and public alike have to very seriously consider.

The public is vitally concerned because, if this state of affairs continues for any length of time, it means that the managers will withdraw their big companies from the road, and that will mean that, with the exception of New York, Boston, Philadelphia, Pittsburgh, Chicago, and possibly one or two other cities, the public will see nothing of the big New York productions. Should there be an exception to this, what they will see will be so depleted and cut down that they will hardly be recognizable.

This situation can only be met and relieved in one way. It is absolutely impossible for the actor to meet this ad-

ditional expense without demanding more salary from the manager. The manager claims, and perhaps justly so, that he cannot pay the actor any more without first raising his price of admission, and this, I think, we must all agree, is out of the question for the time being. There is but one other plan that looks practical to relieve this situation.

Before going any further in this matter, I want to call attention to this fact. England, with her tremendous indebtedness, her internal labor troubles, with Ireland at her back and Bolshevism at her throat, threatening her very existence; with all this, England saw fit to remember and appreciate her children of the stage by allowing them a rebate on all railroad fares.

Now, it is an undeniable fact that the actors and actresses of America have made for themselves during the crisis which this country faced throughout the war, a record which must be envied by every other profession in the world. Not only by anticipating calls for aid, with their services, not only by their tireless efforts in the Liberty Loan campaigns, not only by the thousand and one personal sacrifices which they made and of which the public knew little or nothing, but by actually fighting in the ranks and nursing on the bloody fields of France did they establish a claim for consideration.

With these undeniable facts being granted, my plan for relieving the artist of this unlooked-for and additional expense, is an appeal to the public and press in the form of a petition, signed by the members of every branch of the theatrical profession in America; the petition to be drafted immediately, printed in all the papers that will lend their help, and copies to be tacked up in all theatres by the local managers, so if any action is to be had, that it could be almost immediate.

Trusting that this will meet with your approval to the extent of gaining your help, I am, most sincerely yours,

JACK WILSON.

Orpheum Theatre, Minneapolis, Minn.
October 2, 1920.

TWENTY-FIVE YEARS AGO

Ethel Barrymore was playing ingenue roles in John Drew's company.

"Nancy Lee" was produced at Baltimore.

"The Sidewalks of New York" was produced at Providence, R. I.

Mme. Modjeska appeared in Shakespearean repertory at the Garrick, New York.

"Charley's Aunt" was played at the Columbus Theatre, New York.

William Henry Wright, chief of the National League of Baseball Umpires, died at Atlantic City.

"My Best Girl's a New Yorker" was published by Jos. W. Stern & Company. Rice and Barton played "McDoodle and Poodle."

"Humanity," with Jos. R. Giesner, Phoebe Davis, Felix Haney and Sadie Price in the cast, played at the People's Theatre, New York.

"Fred Irwin's Meteors" included Bunth and Rudd, Brannan and Daly, Sam and Kitty Morton, Saxon Brothers, Carr and Jordan, Morton and Mack, Lillie Sarkell, Ward and Brown and the Nonpareil Four.

Answers to Queries

M. T.—The Weber and Fields Music Hall was opened on September 5, 1896.

W. B.—As far as we know, Peggy Hopkins, the motion picture actress, is not related to Arthur Hopkins, the producer in any way.

T. R. A.—Joe Choynski and James J. Corbett met three times in the ring. The first time was on May 30, 1889 at Fairfax, Cal., and the bout was stopped by the authorities. The second time was June 5 following, at Benecia, Cal., and was won by Corbett, the third being July 15 of the same year. Choynski again lost.

Rialto Rattles

NO!

It was not Shakespeare who said that the "cheese Club" was all to the mustard.

HOW ABOUT THE SUPPER SHOW?

No matter how much a team may fight, it is true that they always make-up before they go on.

WHO IS, IF ANY?

Bayle, of the team of Bayle and Patsy, man and wife, says he is not the "Patsy" either on or off.

HONEST OTHERWISE

Many acts doing imitations try to steal as many bows as Eddie Foy has children—one for each child.

EIGHT LESS

They used to say "It takes nine tailors to make a man," but any ONE tailor can break a man nowadays.

SOMEONE PAGE DE WOLF HOPPER

Pete Mack who has lately joined the Pat Casey Agency, says he would like to see the World Series with "Casey At The Bat."

Mack is rather Ruthless in his remarks.

MOST LIKELY BOTH

John Liddy of the N. V. A., who was married recently, can't seem to make up his mind as to whether the state of wedlock means settling down or settling up.

NO S. R. O.

Now that we have had everything else "canned" including some acts, along comes Sothern and Marlowe with "Canned Shakespeare" and hope to establish a record.

EXHIBIT "A"

Fox and Ward, who have only been on the stage fifty eight years, must have a bunch of contracts that makes Heinz's collection of pickles look like a German at an Irish picnic.

"WE WERE A RIOT"

Ask for work
Can't always get it
Times Square is full
Of near successes, but
Really no
Stars laying off.

"COME IN TOMORROW"

Always ask commission.
Generally get it.
Eventually if not now
Notwithstanding
That is the question
See to it at once.

"GET OUT OF MY THEATRE"

Men of the theatre
Are important
Notably
After all in
Getting attractions
Each week
Results depending on
Seats sold.

SOME OF THE "LATE" ONES

The church is on fire—holly smoke!
Two holes in the ground—well, well!
Hold my horse, and when I come out
I'll give him to you.

The president wears red white and blue
suspenders, to hold his pants up.
"I'd save the snag."

He can, like Kelly can.
His hat sits on one end and he sits on
the other.

I ate my meals standing up.
My wife cures my headache with a kiss
—can you fix it for me?
What's the prisoner charged with?
Sodawater.

Give me some "Bromo." That's some-
thing we don't seltzer.

Have you read Shakespeare? No, but
I've red hair.
"Sufficiency."

MELODY LANE

WOOLWORTH LOOKING FOR CUT IN MUSIC PRODUCTION COSTS

Syndicate Marking Time in Hopes That Publishers Will Be Able to Produce Music at Old Rate. Constantly Increasing Cost of Paper and Printing Seems Unsurmountable Barrier.

During the past week the music publishing business has improved greatly. Not only have those houses with hits in their catalogues experienced a decided boom in business, but the less fortunate publishers who have at present only what might be designated as good selling numbers, are doing a good business.

This business is almost entirely confined to the regular dealers and the syndicates that retail music at thirty and thirty-five cents per copy. The Woolworth syndicate, which in the old days disposed of a great percentage of the popular songs, is doing but little, on account of the scarcity of song hits which can be sold at their established price of ten cents. In the meantime the Woolworths are marking time in the hope that production costs may drop to a point which will enable publishers to again sell music at the old rate. This hope seems a forlorn one, as while there is undoubtedly a country-wide tendency to reduce prices, it has not reached the music business, and doubtless never will. Paper and printing, the big items in publishing, have not only held the old high rate, but are constantly increas-

ing. There is a decided shortage in paper, and this, in connection with the increased salaries which are about to be awarded in the printing industry, means that for at least the next year or so it will cost more to publish music than ever before.

Salaries of employees in publishing houses may be reduced a little, but the labor shortage has extended into the publishing business as well as all other lines of industry, and this means that any reductions in salaries will amount to but little.

If the Woolworths are to keep their music counters running on such numbers as they may be able to pick up at the old rate in the hope that conditions may readjust themselves and the song hits again find their way to their counters, the wait will undoubtedly be a long one.

In the meantime the public is fast becoming educated to the new rate for songs, and sales on hit numbers, even at the high price, are fast assuming the big proportions which prevailed when almost all the songs could be bought at ten cents per copy.

Hits are now selling at 30c. and up.

HUESTON AND MEYERS JOIN

Billy Hueston and Al. Meyers have formed a song-writing partnership and placed their first number, entitled "My Carribean." Billy Hueston is still connected with the professional department of the B. D. Nice Company, but is allowed to do free-lance writing.

ART. M. FREDEN INCORPORATES

Art. M. Freden, a Davenport, Ia. music publisher has incorporated for \$25,000. The first song release of the new company is a novelty song entitled "The Girl You Should Love Best of All." Some ten or more others will be released in the near future.

MILLS HAS CREW IN PHILA.

Under the leadership of Irving Mills, the Jack Mills, Inc., music house has an aggressive publicity crew at work in Philadelphia exploiting the new song "Normandy." The number is by Philadelphia writers, and Mills is giving it its first publicity in that city.

Q. R. S. PLACES BIG AD.

This week's issue of the Saturday Evening Post will carry a big two-page advertisement of the Q. R. S. word rolls. Ten numbers are listed and the advertisement at the new Post rate costs in the neighborhood of \$15,000.

"SUNDAY" A HIT AT PALACE

"I Love You Sunday," one of the new Foster songs is being sung at the Palace Theatre this week by Margaret Young, who is scoring a big hit with the clever novelty number.

MUMME HAS NEW ONES

Mumme, the Quincy, Ill., publisher, whose novelty number, "They Always Wear 'Em," is meeting with success, will within the next few weeks release two new songs.

MEL MORRIS ON VACATION

Mel. Morris, professional manager of Jerome H. Remick & Co., is spending a week's vacation at Atlantic City.

MACY CUTTING SONG PRICE

R. H. Macy & Co. in their department store have started to cut prices on sheet music and last week offered a collection of the operatic and high class publications which usually retail at from thirty to forty cents a copy for twenty-three cents each.

A display advertisement announcing the sale was made in the daily newspapers and attracted much attention among the music men as department stores have done comparatively little music advertising since the time when the Woolworth syndicate became prominent in the retail music field.

NO PRICE ON SONGS

Since music publishing became an industry in America every published copy bore its price mark. A figure five or six invariably was printed down in the corner denoting whether the piece was a fifty or sixty cent publication. From this figure the dealer made his discount and established the retail price. During the past few weeks however, publications have appeared bearing no price mark whatever, indicating that the publisher intends to place no price restriction whatever upon the dealer.

WITMARK SONGS FEATURED

Arthur and Lydia Wilson, who are now on a fourteen weeks tour of the Gus Sun Time, are featuring "Down the Trail to Home Sweet Home," "Early to Bed Early to Rise" and "My Home Town is A One Horse Town." All these numbers are published by M. Witmark & Sons.

MUSIC MEN FORM CLUB

A new social club among the members of the music publishing and roll manufacturing industries is in process of formation. The mechanical department men of the publishing houses and the recorders of the roll manufacturing concerns are eligible for membership.

FRED DAY IN NEW YORK

Fred Day, of the English music publishing house of Francis, Day & Hunter is spending a few weeks in New York.

SONGWRITER SUES FOR \$500,000

Trial of the law suit which Marvelle Cooper Brice, a songwriter, brought last March against Sir Hugo Cunliffe-Owen, an Englishman who is the head of the British-American Tobacco Company, has been advanced through the filing of the notice of issue by the plaintiff's attorney in the Federal District Court.

The action was originally brought in the State Supreme Court but has since been transferred to the Federal Court.

The cause of action is enveloped in mystery as no complaint has been filed and neither the attorney for the plaintiff nor defendant would discuss the case for publication.

Brice's former wife, whose maiden name was Helen Elizabeth Oliver, is now the wife of Sir Hugo. She was at one time a film actress and her marriage to the British nobleman took place in December, 1918.

The "mystery" suit which is for the sum of \$500,000, against the Englishman, is expected when it comes to trial to spread upon the court records the story of how an obscure American girl became the wife of a man of title reputed to be worth more than \$4,000,000.

Light upon the action was thrown by the note of issue filed last week which contains this brief statement "Action is for alienation of affections and criminal conversations."

WILSON WINS MUSIC PRIZE

Mortimer Wilson of New York was awarded the \$500 prize offered recently by Hugo Riesenfeld for the best American overture, at the Rialto theater last week after the orchestra had played the three compositions which had been selected from the eighty-five manuscripts originally submitted. Mr. Wilson's composition is called "New Orleans" and he submitted it under the name of "Mardi Gras." The jury which made the award consisted of Arthur Bodansky, Victor Herbert, O. G. Sonneck, Carl Deis, Edward Falck, Josiah Zuro, Victor Wagner, Frederick Stahlberg and Lion Vanderheim.

Victor Herbert declared that a remarkable feature of the award was the fact that the nine judges were unanimous in voting that "New Orleans" was entitled to the prize. "It is the most original, straight-forward, and unsophisticated of the scores submitted and has that distinctly American flavor which is always to be sought and encouraged," said Mr. Herbert.

Mr. Wilson was born in Iowa in 1876, but for years has made New York his home.

BROWNE WAS A SONGWRITER

Porter Emerson Browne, the playwright, who several years ago launched a big Broadway success in "A Fool There Was," has another hit in "The Bad Man," now running at the Comedy theater.

Browne, therefore, is again good copy for the daily newspapers and in one of the afternoon sheets writes entertainingly of his past. One feature, however he seemingly has forgotten for he makes no mention of the fact that at one time he was a songwriter and was a familiar figure around the popular houses where he submitted his song lyrics.

Few ever saw the light of day in published form and Browne quit the song writing business to become a playwright.

HAGEN REPLACES AL. BROWN

SAN FRANCISCO, Cal., Oct. 11.—Barney Hagen, formerly of the Seattle office of M. Witmark & Sons, is now manager of the San Francisco office of the firm, replacing Al. Browne.

HEINZMAN IN FRISCO

SAN FRANCISCO, Cal., Oct. 11.—John Heinzman, of New York, is now in charge of the local office of the Broadway Music Corporation.

WANTS \$25,000 FOR SONG

Harold P. Mason, a Waterville, Me. songwriter last week submitted by registered mail a song to Chas. K. Harris. The title of the new work is "For Every Young Girl who Is Any Fellow's Girl, There is Always Some Fellow to Blame." Mr. Mason, in his letter which accompanied the manuscript stated that he would be willing to sell the manuscript outright for \$25,000 cash.

Mr. Harris was at first tempted to write the composer and enquire just how the \$25,000 value was computed but the recollection of an experience of F. A. Mills in connection with a manuscript a number of years ago deterred him.

In his mail one morning Mr. Mills found a manuscript of a song called "The Barn Is Burning" and a letter in which a western writer stated that he would sell the song for \$25,000. Mills was feeling in a pleasant mood that morning and dictated a note to the writer in which he said "Wouldn't you take less?" The matter slipped his mind but a few days later he was amazed to receive a personal call from the writer who had rushed to New York from his home in the west to sell the song. Mills, at first was struck speechless but finally compromised by taking the writer out, buying him a good dinner, giving him some excellent advice and buying him a return ticket to his home.

VANDERSLOOT RELEASES TWO

The Vandersloot Music Co., of Williamsport, Pa., has recently released two new songs which have started out well. They are "Midnight," by Ray Sherwood, Frank Banta and Carl Vandersloot, and "Some Little Girl," by Ray Sherwood and Carl Vandersloot.

MAC FARLANE WRITES SONG

George MacFarlane, the baritone has entered the songwriting game and with Jean Havez and Bert Loew as co-laborers has written "The Lullaby of Love." The song has been published by the Harry Von Tilzer Co.

LEVY ON WESTERN TRIP

Benjamin W. Levy, general manager of B. D. Nice & Co., is making an extended trip through the west. Mr. Levy says the trip is being made just to give him an opportunity to shake hands with the music men.

WOOLWORTH'S CUT DEPARTMENTS

The F. W. Woolworth retail syndicate, which formerly operated music departments in some six hundred stores, has cut the list down to three hundred and fifty.

WATERSON GETS "CUCKOO" SONGS

Waterston, Berlin & Snyder have secured the publication rights of the songs in "Cuckoo," Felix Adler's new show, which opened in Allentown on Monday.

FRANK REPLACES LLOYD

Dave Frank, formerly manager of the Atlanta, Ga., office of Leo Feist Inc., is now in charge of the New Orleans branch, replacing Archie Lloyd.

THORPE WITH IRVING BERLIN

Charles Thorpe, formerly with the Blossom Seeley vaudeville act, has joined the Chicago professional staff of Irving Berlin Inc.

SILVER GOING TO THE COAST

Max Silver of the Chas. K. Harris house, leaves for a western trip early next month. He will make all the large towns on the way to the western coast.

CUBAN WRITER PLACES SONG

Vala La Lucia, a Cuban songwriter, has placed a new waltz song called "Beautiful Nights" with the Chas. K. Harris house.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 32)

William Whitton is in advance of "The Moon Girl" show.

Arnold Wolford, of Darcy and Wolford, is still in California.

Lila Cochran has been engaged for the Roth and Garren act.

Sunshine Mary, the dancer, has been engaged by George Moore.

Alys Delysia arrived from London last week to appear in "Afgar."

Tiny Belmont will shortly be seen with Martin Ferrari in vaudeville.

Leonore Lee opened at the Moulin Rouge, New York, last week.

Florence Stone will soon be seen with Walter Manthey in vaudeville.

W. H. Rawlins arrived from London last week to appear in "Afgar."

Shirley Mohr has been engaged by Harry Sauber for a part in an act.

Muriel Martin-Harvey has been engaged for "The Dauntless Three."

Milton Baker, old-time circus man, is manager of "The Moon Girl" show.

Betty Murray has been engaged by the Shuberts for "The Dauntless Three."

Blanche Meinsen has joined the Sam Leibert act, "The End of the World."

Vera Paul has joined the cast of "The Night Boat" at the Liberty Theatre.

Jack Lewis has been suspended from the booking privileges of the Keith office.

Daniel C. Halifax and Billy Weston are rehearsing in a new N. C. Feldman act.

George Milton opened with Gus Hill's Minstrels at Staunton, Va., last Friday.

F. W. Jordan is doing the press work for "Jim Jam Jems" at Cort Theatre.

Marie St. George, ingenue, has been placed with Hugh Herbert's "Any Home."

Ricardo Martin, the American opera tenor, returned from London last week.

Eleanora Yung has been engaged by Jacobs and Jermon for one of their shows.

Rosamond Whiteside has been engaged by George C. Tyler for the "Erminie" revival.

Bryan Foy, oldest son of Eddie, is at West Baden following a nervous breakdown.

Weston and Eline have signed to go with the Jean Bedini "Twinkle Toes" show.

The Stuart Sisters, formerly of "The Little Whopper," are rehearsing with Leon Errol.

Lydia Dickinson has been engaged by Lee Kugel for a role in "She Needs the Money."

Daisy Merican, recently a dancer at the Century Roof, has become a public stenographer.

Sydney Greenstreet, comedian with "Lady Billy," is the father of an infant daughter.

Mr. and Mrs. Bert Goldberg are spending a few weeks at White Sulphur Springs, New York.

Margaret Merle, a protege of Grace Nelson, is opening in vaudeville in a singing single.

Olive Palmer, of the team of Fredericks and Palmer, will sail for Europe on October 25.

Johnny Ford is rehearsing a new dancing act in which he will be supported by four dancing girls.

Jack Kennedy and company have been routed for a tour of the Butterfield time, starting this week.

Gene Buck and Ring Lardner are collaborating on a play based on the latter's stories, "The Busher."

Charles J. Freeman has become associated with Arthur Pearson in the latter's theatrical enterprises.

Martin Griffin is to join the "Broadway Four," a harmony quartet, having been placed by George M. King.

Grace White has been engaged for the part of the vamp in Franklyn Ardell's "Solomon and His Wives."

Mr. and Mrs. Osborne have been signed to a forty weeks' contract with Will Morrissey's "Buzzin' Around."

Edward W. Dunn, returned from Europe last week, where he has been on business for George M. Cohan.

Martha Lorman, Amelia Erdman and Henrietta Merriman have all been engaged for "Up In Mary's Attic."

Miriam Lewis arrived from London last week to appear in the forthcoming production of "At the Villa Rose."

Henry Hull will make his first appearance as a star under the Shubert management in "Carey's Quest."

Grace Louise Anderson has been engaged by William Moore Patch for the leading role in "It's Up to You."

Roscoe Ails and Midgie Miller retired from "Jim Jam Jems" after the opening performance at the Cort Theatre.

Fritzi Scheff has signed a three-year contract with Fred C. Whitney, whereby she will go on tour in "Gloriana."

Pauline Lord will support Ben-Ami in "Samson and Delila," rehearsals of which are now under way at the Plymouth.

Grace Christine is doing an interpretative dance at the Rialto this week, entitled "The Butterfly and the Beetle."

Shannon and Troise have signed to go with the new vaudeville production which Jean Bedini is getting ready to present.

Lorna Lee and Hilda Skamp have been placed with Mme. Moscova, and open at the Eighty-first Street Theatre this week.

Ira Jacobs has been engaged to direct the orchestra of the "Greenwich Village Follies of 1920" at the Shubert Theatre.

Laura Hope Crews has withdrawn from the cast of "Stepping Stones," now in rehearsal at the Henry Miller Theatre.

Cyrene Dahl, a young French sculptress, has been engaged for the "Greenwich Village Follies of 1920" at the Shubert Theatre.

Otto Weil, assistant manager of the Metropolitan Opera Company, arrived aboard the *Olympic* last week from London.

Butler and Parker were recently reviewed in the *CLIPPER* under the heading of "Bentler and Corker" through an error.

Jovita, the ballet dancer, has been added to the cast of "The Harem Master" by Harry Walker, and opens in Hoboken this week.

Brandon Tynan, Mario Majeroni, Halina Bruzovan, Louise Orth, Amy Dennis and Arthur Allen have been engaged for "The Mandarin."

Sidney Kellogg was granted his final American naturalization papers in the Circuit Court, Battle Creek, Michigan, last week.

Johnny Harrigan, "The Jolly Songster," has been booked for a complete tour of the Loew time, beginning October 11, at Atlanta, Ga.

Dolores sailed from London last week aboard the *Aquitania*, to be here in time for rehearsals for the Ziegfeld "Nine O'Clock Revue."

Walter Winston is staging a new revue for the Piccadilly, Brooklyn, which has been closed for the summer. The revue opens next week.

Jeanne Eagles sailed for Europe last week aboard the *Imperator*. She expects to go into the Paris production of "The Wonderful Thing."

Marion Fisher has arrived from St. Louis to play the part of "Maude Randall" in Margaret Anglin's play, "The Woman of Bronze."

Irwin Gluck, who was appearing at the Wintergarden Cafe, Minneapolis, is now at the States Restaurant, Chicago, in Will J. Harris' new revue.

Harry Clay Blaney arrived in Europe last week and will spend five or six weeks in London and Paris on a combined business and pleasure trip.

Arica, the Oriental dancer, and his partner, Austin Herzell, have signed contract with the Metropolitan Opera ballet for the coming season.

John Quinlan, an Australian tenor, who has just arrived in this country, has been placed under a two-year exclusive contract with Lillian Bradley.

George Sofranski and Sydney Clare are to present a new act by D. Darby Aaronson, called "Is It Right?" It will open around New York next week.

Billy White, who has been assistant manager of the San Francisco Hippodrome, has been made manager of the Hippodrome in San Jose, Cal.

Pauley and Rose, formerly in "Putting It Over," the soldier act, will be featured in a comedy singing and dancing act to be produced by Lewis and Gordon.

Carle E. Carlton, husband of Edith Day, who is starring in "Irene" in London, was a passenger on the *Olympic* when it docked here last week.

Enrico Leide, musical director for the B. S. Moss Theatres, has been engaged in a similar capacity by the Southern Enterprises, Inc., at Atlanta, Ga.

Walter Mulford and Jack Duffy have taken over the management of Perry's Park Inn, Brooklyn, and have staged a new revue, which opened last week.

Doris Moore has been engaged for a prominent part in "She Needs the Money," which went into rehearsal Monday under the direction of Bill Post.

Flo White and Faye Thomas, a new sister team which has just started working has been routed over the Orpheum time by Martin Beck, beginning October 11.

Arthur Chatterdon is playing his second season as leading man with the company of permanent players under the Poll management at the Lyric Theatre, Bridgeport.

Morris S. Silver, of the Western Vaudeville Managers' Association, is booking the acts in the new Tivoli Room of the Woodlawn Cabaret which opened Oct. 6.

Lowell Sherman, Robert McWade, Felix Krems and Elwood Bostwick will be in the cast of the legitimate adaptation of the motion picture, "At the River's End."

Edwin Barry, Norman Hackett, Flo Raymond, James P. Hagen, and Louis Albron have been engaged for the cast of Eugene Walters' new play, "The Toy Girl."

Beatrice S. Batchelder has resigned from The Henry W. Savage press department and is to become general press representative of the Mandarin Play Producing Company.

John L. Campbell and his wife have filed suit against the Cleveland, Columbus, and Southwestern Railway Company for \$7,250 covering the loss of several trunks and contents.

The Rialto Versatile Five played a test record for the Victor Talking Machine Company last Thursday and will return to vaudeville shortly. They were recently with Pearl Regay.

Carolyn Williams, of the team of Morrison, Walsh and Williams, lost her mother, Sadie, last week. As a result of her mother's death the team had to cancel a week's booking.

Miriam Folger, former prima donna with "Listen Lester," and "Alone at Last," through George M. King, of the Harry Bestry office, has been signed to appear on the Walton roof, Philadelphia.

Mrs. Thomas Whiffen was the guest of honor at an anniversary supper given by Margaret Anglin last week to commemorate their appearance together in "The Great Divide" fourteen years ago.

Flora Zabelle (Mrs. Raymond Hitchcock), who has been seriously ill in the Lying-in Hospital, is reported to be out of danger and on the road to recovery. She recently underwent an operation.

Talma Holiday, who appeared in vaudeville and has more recently been a member of the "Betty Be Good" company, was removed to the American Hospital in Chicago last week in a serious condition.

Russell Kane and his wife became the parents of a baby girl last week. Mrs. Kane, before her retirement, was known on the burlesque stage at Peggy Gill, with the Hurtig and Seamon "Hello America" show.

William and Gordon Dooley, Elinore and Williams, Val and Ernie Stanton, Bradley and Ardine, Mabel Burke and company, Murray Voelk and Yvette Rugel appeared at the Manhattan Opera House Sunday night.

Victor Donald, Fanchon Lewis, Edna Hills, Frank Stevens, Eddie Harris, Gene Byron, James Edwards, Billy Mack and Bert Cleve are the members of the new stock company at the Majestic Theatre, San Francisco.

Lewis Nelson, now with "The Man Hunt" in vaudeville, has been signed by George Choo for a feature part in "The Boss of Yan Tames," a new girl revue by Howard Green, Milton Hecky and Walter Rosemont.

Miss Victoria, the child dancer, who is in the "Babe" Ruth picture, and Bernice Hirsch, formerly with "Linger Longer Letty," have been booked for William Moore Patch's "It's Up to You," formerly called "High and Dry."

The Dancing McDonalds, Phil Baker, Val and Ernie Stanton, Bradley and Ardine, Tony and Norman, Van and Schenck, Nonette, Brown and O'Donnell, Lillian Shaw and Wilbur Sweetman and Band played the New Amsterdam Theatre last Sunday night.

(Continued on page 32)

NEW ACTS AND REAPPEARANCES

(Continued from Page 12 and on 23)

FLORENCE WALTON

Theatre—Palace.
Style—Dancing.
Time—Eighteen Minutes.
Setting—Special, in Three.

In a "cyc" of yellow, upon which were butterflies, with the assistance of a pianist and violinist, Florence Walton, former partner of Maurice, made her appearance and, taking off a chinchilla cloak, showed a gown of mustard yellow trimmed with bunches of black grapes near the hem. The bodice had a flash of flesh colored satin. She wore a wide bracelet of diamonds and a diamond La Valliere. The gown did not seem particularly effective from the front, especially against the background, which afforded no contrast.

A double dance was then done with a male partner, who was graceful and a good dancer of the ball-room type. Following this, the violinist played in a mechanical and sleepy manner the still more sleepy "Serenade" of Drda. It seems rather odd that nearly all violinists pick either this serenade, or "Souvenir," by the same composer, when there are so many more lively classics and more showy pieces better adapted to vaudeville audiences. The only relief we seem to have had has been the Gypsy dance of Sarasate, which is played occasionally.

Miss Walton returned after the solo in a cloak of ermine, the removal of which displayed a very effective gown of silver lace, trimmed with roses. It was diaphanous and backless and displayed a graceful figure to good advantage. There was a necklace of diamonds that must have cost a pretty penny, and an ostrich fan of green plumes was carried, affording a contrast, white stockings, slippers and short pantalette bloomers completing the picture.

A short solo dance was offered and interested but failed to arouse any undue excitement.

We were just about ready for the act to wake up and were beginning to think that although badly placed on the bill, following two snappy revues, it would speed up when the poorest possible judgment was displayed by the playing of the "Meditation" from "Thais." This is slow and long and, being as it was, practically the second solo, with very little between started part of the audience walking and the other part sleeping. There is a sort of anti-climax in this aria and those in the audience who did not know the music started to applaud. A little later, some others started to applaud and a few emphasized the applause before the finish in an effort to "kid."

In a gown of gold cloth and black, Miss Walton and her partner then did a dance under trying circumstances for the musicians on the stage and the orchestra in the pit were not together and the dancers were not with either. At any rate, they walked off the stage some time before the conclusion of the music, which seemed from the front as if they did not finish the dance.

Another dance followed and fair applause resulted at the finish, more likely because of Miss Walton's former reputation than because of the excellence of the offering, which falls considerably short of others of the same kind.

Miss Walton was serious throughout, and the much talked of former smile seems to have been left in Paris.

A bunch of yellow chrysanthemums was handed over the footlights at the finish, and Miss Walton, in a soubrette manner that does not become her stately style, handed one to the orchestra leader. Old stuff!

The act would hardly hold them in any of the houses outside of the Palace and, possibly, one or two of the other larger theatres. H. W. M.

BANDMAN GETS "IRENE"

Bandman's Opera Company, which has been touring the Orient for more than twenty years, has acquired the Oriental rights of "Irene."

WILLARD MACK & CO.

Theatre—Palace.
Style—Dramatic sketch.
Time—Thirty minutes.
Set—Special, in "two."

A butler is discovered at the rise of the curtain, asleep in a chair. The master of the house enters, awakens him and subsequent conversation reveals the fact that the man of the house is very much worried over financial reverses.

Further details acquaint one with the fact that he doesn't wish to deny his wife anything. They have always lived very well and he tells the butler that if anything should happen, his wife would get the insurance, hinting, in so doing, at suicide.

The butler remonstrates, but to no avail, as the man has, seemingly made up his mind. The wife then calls, off stage, and the husband hastily begs the butler to say nothing and leave.

There is a short scene then in which the wife says she has noticed that her husband is worried and begs him to tell her of his troubles. But he puts her off. She then begs him to eat something, but he refuses. The wife insists, however, and leaves to prepare the food.

The husband, then hastily scribbles a note, takes an automatic revolver from his pocket, seats himself in a chair in front of the fireplace and is about to commit the suicide hinted at, when a man is seen to enter at the French window. This stays the husband's hand.

The figure stealthily enters, and has a piece of business with a bottle, washing his mouth with something apparently to take the smell of liquor away. In a slightly intoxicated condition, he stealthily makes his way to the desk, sees the note, and reads it, when his attention is arrested by the husband.

Some dialogue follows and quite a little badinage. The husband threatens to shoot, but the burglar, who admits he came to rob the house, drops his assumed character and intoxicated condition and advances reasons why the shot will never be fired.

Some well written philosophy decries the manner of living of the so-called upper set and upholds with some degree of truth several of the more crude but more human methods of the lower. One line seemed particularly forceful, although it was not read for a hand or didn't get one if it was. "We never pick a woman unless we know she is going to go through with us to the finish, win or lose."

During the conversation, the husband is induced to explain to the burglar his reasons for the attempt at suicide and the burglar advances good arguments to show the futility of such a course. The note is pocketed by the burglar and held as a piece of evidence over the husband's head. The wife calls, the husband tries to induce the burglar to leave, but the wife overhears the conversation, enters and the husband is forced to introduce his "friend" as Dr. Dalby, a pal of some years who has been away and whom he has been expecting back from China.

The husband tries to induce the burglar to leave, the wife tries to induce the husband to partake of the lunch she has prepared and the burglar joins with her, saying that he would like to have a few words alone with her. The husband, after many protests, makes an exit and the wife, asking the supposed Dr. Dalby several questions, is apprised of the fact that her husband's financial losses, which she has surmised, have actually taken place. She tells the pseudo doctor that she is willing to share poverty and he, approaching her, says "You are my kind of a woman." She gives him all her jewels asking him to pawn them and give her the money to help her husband out. There was a reference here to Bellevue Hospital that seemed, in light of recent circumstances, to be in poor taste.

The husband then returns and the burglar decides to make his "get away." The knowledge of how square the woman is, weakens his courage, however, and he decides on a show down at once.

He shows the husband the jewels, explains the whole circumstances to him, hands him the baubles and gives him some good advice.

The part of the husband was played admirably and with force. The butler bit was done naturally and as much made of it as the part called for.

Barbara Castleton as the wife was not alone totally inadequate, but gave a most colorless, lifeless, unemotional and empty performance.

To go into detail regarding her shortcomings would be to dissect every speech, every action and everything else. Neither facially nor vocally, did she betray a single emotional appeal and seemed singularly ill at ease. This was further noticeable when Mack, in taking a bow, decided to make a speech. She remained standing in back of a table, made no attempt at an exit and Mack, realizing the awkwardness of the situation, placed a chair for her to be seated while he made his speech. It was very much studio and untheatrical.

Mack has written some clever lines and constructed a playlet that is tense and appealing, at times. H. W. M.

RUSSIAN VIOLINIST OPENING

J. Piastro Borissoff, the Russian violinist and composer, making his first American tour under the management of Ivan Bankoff, will make his bow at Carnegie Hall, Monday evening, November 1. Associated with Bankoff is David Samuels. Borissoff is a graduate of the Conservatory of St. Petersburg and has been honored by the rulers of many European nations.

LEONARD PLAYING HIT PART

In casting David A. Leonard to double in two parts in the "Robert E. Lee" show, which opened in Atlanta recently, the management decided to program one of the parts under a fictitious name. However, it appears that the wrong part was hidden, for, in the role of Tom Brown (programmed A. A. David) Leonard scored one of the individual hits.

ORCHESTRA NEWS

"THEY WONT LAST" SAYS KAPLAN

"Jazz bands and novelty orchestras come and go, but the regular orchestra will live forever," says David Kaplan, the arranger and leader of the orchestra at Churchill's Broadway Restaurant.

"You remember the vogue of the Hawaiian musicians a few years ago, don't you?" he enquired. "Well, where are they today? The many novelty musical organizations will go the same way. They are clever, and for the moment the public is attracted, but their vogue will be short."

The money that some of these novelty orchestra leaders and musicians are receiving is remarkable, and I am glad to see it, but in the long run I think you will find the regular musician will fare better.

These novelty orchestras, while they play effectively the selections in their repertoires, you will notice that they seldom play a request number. The reason for this is that they just can't do it well. The numbers that they render are written especially for them and rehearsed for days before publicly performed. They sound all right, but when one wants to hear some number played from manuscript or impromptu, it is a different matter.

At present in all New York's numerous restaurants and hotels there are but two real orchestras. One I am conducting at Churchill's, and the other is Joe Smith's, at the Plaza.

Neither of us go in for novelty effects, we render music as the composer intended it should be, we play anything upon request, and our patrons evidently are pleased.

CHICAGO IS JAZZ BAND MAD

CHICAGO, Ill., Oct. 11.—The whole town has gone jazz band mad, and in every restaurant and dance place the novelty orchestra is the big feature.

The Kentucky Serenaders are at the Woodlawn Inn, the Versatile Sextette are at the Marigold Gardens, the Black and White Melody Boys are drawing enormous crowds to the Winter Garden, and Sophie Tucker, at the Edelweis, could remain on indefinitely. Proprietors of the big resorts are constantly on the lookout for new novelty bands and orchestras, and price seem to be no object.

REISMAN COMING TO N. Y.

Leo Reisman, who with his orchestra has for months been the attraction at the Brunswick Hotel, Boston, is contemplating coming to New York to locate. A number of attractive offers have been made for the Reisman orchestra.

HICKMAN LEAVING "FOLLIES"

Art. Hickman and his orchestra will close their engagement with the "Ziegfeld Follies" on Saturday of next week. Hickman and his band will then return to their home in San Francisco.

SELVIN IS RECORD MGR.

Ben Selvin, formerly leader for Earl Fuller, and now conductor of the Moulin Rouge orchestra, is recording manager of the New York Record Laboratories.

LANIN FORMING NEW ORCHESTRAS

Sam Lanin, conductor of the Roseland orchestra, is forming two new orchestras for Broadway amusement resorts. One will probably be heard at Healy's.

VON SCHLAAG AT CENTURY

H. von Schlaag, formerly leader at Carlton Terrace, is now at the Century Roof.

WHITEMAN AT PALAIS ROYAL

Paul Whiteman, a San Francisco orchestra leader, now with an organization of nine musicians at the Palais Royal, is one of Broadway's musical sensations.

Whiteman originally played at the Fairmount Hotel in San Francisco, and then went to the Alexandria Hotel in Los Angeles. There he scored a big success and was heard by many Easterners, among them being Henry Bergman of the vaudeville act of Clark and Bergman. Bergman talked with him of the prospects in the East, and Whiteman finally accepted an engagement at the Ambassador Hotel in Atlantic City. While there, numerous offers to play in New York were received, and Whiteman finally accepted his present engagement at the Palais Royal.

Such an attraction has he and his orchestra become that the owners have found that the place is nightly filled to capacity without the big \$3,000 a week revue which ran last year. The only attraction at the place beside Whiteman's orchestra is the dancing act of Hyson and Dickson. There is a cover charge of \$1.50 at the Palais Royal, and since the Whiteman orchestra commenced its engagement it is doing a capacity business. Whiteman and his orchestra of nine are receiving \$2,500 weekly, the record price for such an organization. In addition to playing at the Palais Royal, Whiteman is making phonograph records.

BIG PUBLICITY FOR ORCHESTRA

The Pennsylvania Hotel has commenced a big daily newspaper advertising campaign in connection with Leo Erdody's new orchestra, which made its debut at the big hotel on Saturday night of last week.

The orchestra is composed of picked musicians and have for the past three months been carefully rehearsed by Erdody, who claims that organization is superior to anything of the sort in the country.

Erdody has eight men in the orchestra, and is getting \$1,800 weekly for seven performances. Erdody's programme is particularly attractive, as he is an arranger of decided ability and he has taken all the big popular song and instrumental hits and made especial arrangements for his orchestra.

EARL FULLER TOURING

Earl Fuller, formerly conductor of the orchestra at Rector's, in addition to supplying the music for several other well-known New York resorts, is touring with his orchestra through Ohio and Pennsylvania.

Fuller is carrying nine men and a soprano soloist. He is appearing for one and two nights in the various towns and cities and working in conjunction with the leading social clubs and other organizations.

He gives a concert, after which he supplies the music for dancing.

LANIN BACK FROM EUROPE

James Lanin, the Philadelphia leader, is back from Europe with his jazz orchestra, which played a long engagement in London and Paris. He is negotiating to place the orchestra in one of the big Broadway resorts.

COMPOSER IN CONCERT

Miss Mana-Zucca, the pianist and composer, is to be the soloist at the National Symphony Concert, to be held at the Hippodrome on Sunday evening, November 28.

DRAMATIC and MUSICAL

"MECCA" HUGE BLEND OF COLOR, LACKS MUSIC WORTHY OF PRODUCTION

Including a portion of the audience, we are quite sure that "Mecca," Comstock and Gest's newest spectacular musical production, has the 400 people which the show's billing attributes to it. A glance at the program almost makes one feel that there were about 400 people who had a hand in fashioning this production, which had its world's premiere at the Century last week.

The production is described as "A Mosaic in Music and Mime" in the program, a nice enough phrase in itself even though there is a definite lack of explanation about it. So the best we can do is to hazard the guess that "Mecca" is a gorgeous oriental tragedy with music. As such, it is one of the most elaborate productions we have ever seen.

Ray Comstock and Morris Gest certainly showed courage in expending the huge sums that "Mecca" must have cost. For money had to figure in this production, otherwise it could not have been the gorgeous spectacle that it is.

Whether or not "Mecca" will achieve the large patronage here that is necessary to insure its success, is difficult to say. For it is essentially a thing of silks and pageantry whose purport has no definite basis beyond its expensive glitter. We recall Max Reinhardt's "Sumurun" production here several years ago. That production, at least, established an artistic precedent, for, besides being an out and out pantomime with musical accompaniment, it contained a new note in its lighting and general stage effects, meaning thereby that, in the years to come, there will probably be very few persons who will have a vivid recollection of "Mecca," whereas there are many now who remark: "But do you remember that production of 'Sumurun'?"

However that may be, the fact remains that there are some exceedingly striking things about "Mecca." The music is not one of them. In fact, the value of the entire production might have been considerably enhanced if there had been one haunting refrain that stood out.

The Bacchanale scene with which the second act ends contains a real artistic thrill. For Michel Fokine, who arranged its choreography, Leon Eakst, whose artistic functioning is evident in the costumes, and the Harkers, Joseph and Philip, who designed the majestic interior of the Egyptian palace, within whose walls the dancers do some mighty intimate rolling about, each and collectively furnished a definite eyeful. But Percy E. Fletcher's music for this number, though reminiscent, was wide of the mark.

We might also mention that all of the dances arranged by Fokine were artistically interesting and E. Lyall Swete's staging of the production also deserves special commendation.

The story concerns a Sultan of Cairo whose throne is sought by Prince Nur Al-Din, acceptably played by Herbert Grimwood. He is the pretender to the throne, which is occupied by Al Malik Al-Nasir, interestingly played by Orville R. Caldwell. Sharazad, the dowager Sultana, is very well played by Gladys Hanson.

The villainous Prince Nur plots right murderously to acquire the throne. He causes to be slain a son of the Dowager Sultana, the Sultan's dagger being used for the commission of the crime. He also kidnaps Zummurud, daughter of Ali Shar, a blustering wrestler. The Sultan had married her shortly after he first set eyes on her, and her wrestling father, who had come to the Palace to double cross the Sultan in a wrestling bout because he had been informed by the villainous Prince Nur that the Sultan was really bent on dishonoring his daughter, is banished from Cairo by the Sultan and told to make a pilgrimage to Mecca before he can return and ask for pardon.

In the end, with the help of a Chinese husband and wife, these latter characters furnishing most of the comedy of the pro-

duction, Prince Nur's sister discovers that he it was who caused her son to be slain. She thereupon slays her own brother, as she vowed she would the murderer, the Sultan's kidnapped wife is returned to the palace, the latter's wrestler father is pardoned by the Sultan and everybody lives happily ever afterwards, even as they do in some of the other Arabian Night's tales from which Oscar Asche founded this story.

The acting honors undoubtedly belong to Lionel Braham, who enacted the role of Ali Shar, the wrestler. His bulk, his sonorous tones and the intelligent manner in which he played the part generally, all helped to invest it with a definite picturesqueness that was entirely interesting.

Hannah Toback, the erstwhile Yiddish actress who made her debut on the English stage in this production, played the part of Zummurud, the wrestler's daughter, and looked very pretty. She also sang in sweet dulcet tones. But her acting left many things to be desired.

On the other hand the acting of Thomas Leary and Ida Mülle, the Chinese husband and wife, was delightful to witness. The character roles they enacted were imbued by them with a wealth of subtle comicalities which always had a humorous effect on the show.

Martha Lorber, as the principal dancing girl, gave a splendid account of herself as such and John Nicholson, as the chief steward of the Sultan, gave a performance that also deserves commendation.

For the balance of the principals there is not much to be said. They just uttered lines, for the most part, and stepped about on the stage as they had been drilled to do.

Incidentally, the wrestling match in the first act between the Sultan and Ali Shar, would hardly stamp either of these athletes as any sort of "Terrible Turk," despite the fact that George Bothner, former wrestling champion, staged the bout.

Taken all in all, "Mecca," by any other name, including Kankakee, would be nothing more nor less than what it is: a stupendous theatrical project whose producers have spent lavishly on its colorful glitter, trusting that the hinterland folk that inhabit these more or less United States will flock in large numbers and pay \$3.00 or more each to witness it.

The complete program as played on the opening night is as follows:

F. Ray Comstock and Morris Gest present (world's premiere) "a mosaic in music and mime," "MECCA," by Oscar Asche. Music by Percy E. Fletcher; dances and choreography by Michel Fokine; staged by E. Lyall Swete; costumes designed by Percy Anderson; additional costumes by Leon Bakst; scenery by Joseph and Philip Harker; properties designed by Carl Link; orchestra under the direction of Frank Tours.

CAST OF CHARACTERS

Officer of the Guard.....	Richard Henry Gate Keeper (of Cairo).....
Arthur Barron	Abdullah, Chief Steward of the Sultan
John Nicholson	Kataf, a Mute in the Service of the Prince
Robert Rhodes	Orange Seller.....
Julian Winters	Prince Nur Al-Din, Pretender to the Throne.....
Herbert Grimwood	(Debut in America)
An Old Wazir.....	Lionel Chalmers
The Sultan, Al Malik Al-Nasir	Orville R. Caldwell
An Old Woman.....	Genevieve Dolaro
The Blind Man.....	Basil Smith
All Shar, the Wrestler of Al-Yamamah	Lionel Braham
Zummurud, His Daughter.....	Hannah Toback
(Debut on the English-Speaking Stage)	Abu Yaksan, His Clown.....
John Doran	Zarka (His Keeper of Pots and Pans)
Kate Mayhew	Zaid, His Juggler.....
Edward Watson	Zan, His Tumbler.....
Thomas Merryman	Wazir Al-Khasib.....
Harold Skinner	Wazir Abu Shammar.....
John Pearson	(Conspirators serving the Prince Nur Al-Din)
Sharazad, Widow of the late Sultan and Sister of the Prince Nur Al-Din	Gladys Hanson
Wei San Wei, a Chinese Gambler	Thomas Leary
Wei Wa Shi, His Wife.....	Ida Mülle
The Patriarch of the Pilgrims	Richard Henry
A Singer of the Pilgrims.....	Harry L. Reese

Dancing Girl (in Nur Al-Din's Harem) Martha Lorber
 Ayesha, Ex-favorite of Nur Al-Din's Harem.....Audrey Anderson
 Zobeide.....Margaret Talma
 Zazida.....Helen Zorn
 (Inmates of Nur Al-Din's Harem)
 Abram, Keeper of the Slave Market.....Walter Lane
 Lamra.....Margaret Brodnax
 Mirza.....Mal Poth
 (Buyers in the Slave Market)
 Sharazad's Women—Georgia Lane, Elizabeth West, Lily Lubell, Billie Wilcox, Dorothy Lee, Florence Chandler, Nellye Savage, Dorothy Durland, Dorothy Johnson, Phyllis Sydney, Nesha Medwin and Sybil Gunn.
 Ladies of the Ensemble—Suzanne Rennard, Beula Berson, Esther Brankin, Alice Cole, Evelyn Farrar, Viola Green, Harriet Hicklin, Gabrielle Pitcher, Florence Loeb, Edwina Oliver, Hildreth Keehner, Irene Titus, Erna Steinway, Virginia Richardson.
 Gentlemen of the Chorus—Messrs. Bowlan, Boughman, Conroy, Lawrence, Nash, Hoppe, Gray, Fitzpatrick and Oliver.
 Fruit vendors, merchants, dancing girls, pilgrims, slaves, buyers and others.
 Characters in the ballet, "Memories of the Past," (Arranged by Michel Fokine.)
 Isis, Goddess of Love.....Miss Rita Hall
 Triumphant Love.....Miss Martha Lorber
 Plaintive Love.....Miss Dorothy Durland
 Combative Love.....Miss Martha Bellack
 Jealous Love.....Miss Grace Segal
 Arabian Group—Miss Helen Talmar, Miss Rosalind Clark, Miss Dorothy Lee, Miss Billie Wilcox, Miss Nellye Savage.
 Fantastic Arabian Group—Miss Elizabeth West, Miss Lily Lubell, Miss Nennette Conigere, Miss Margaret Waldron.
 Egyptian Group—Miss Rena Wilde, Miss Sybil Gunn, Miss Phyllis Sydney, Miss Nesha Medwin, Miss Dorothy Johnson, Miss Phyllis Reynolds, Miss Millicent Bishop, Miss Margaret Chandler.

BACCHANALE

(Arranged by Michel Fokine)
 Premier Dancers—Miss Martha Lorber and Sergei Pernikoff; and the Misses Ina Seligman, Olga Krogal, Agnes Arlova, Helen Rose, Frances Lee, Terry Bauer, May Savage, Marion O'Neill, Constance Jocelyn, Julia Dorian, Cornelle Niles, Dorothy Calnan, Florence Martin, Dorothy Durland, Martha Bellack, Grace Segal, Rosalind Clark, Dorothy Lee, Billie Wilcox, Nellye Savage, Elizabeth West, Nanette Conigere, Margaret Waldron, Georgia Lane, Clair Bruce, Doris Reynolds, Tanya Salvoy, Anna Case, Wiona McFarlane, Wilmer Engles, Lillian Lane, Evrena Weaver, Rena Wilde, Sybil Gunn, Phyllis Sydney, Nesha Medwin, Dorothy Johnson, Phyllis Reynolds, Millicent Bishop, Margaret Chandler, Edna Sor-telle, Anita Barlow, Felicia Axelrod, Grace Flala, Adele Stollman, Irene Van Cleve; and the Messrs. English, Gardner, Bland, Fisher, Merriman, Roth and Talmant.

SYNOPSIS OF SCENES

ACT I
 Scene 1—The Gates of Cairo. About a thousand years ago.
 Scene 2—All Shar's dwelling. Later the same day.
 Scene 3—The Sultan's palace; the Feats of Rhamazan.
 Scene 4—Wei San Wei's gaming house by the Eastern gate. The same night.
 Scene 5—The gardens of the Sultan's palace. The next day.

ACT II

Scene 1—The encampment of the Pilgrims by the Nile.
 Scene 2—The harem of Prince Nur Al-Din.
 Scene 3—An old Egyptian palace. (Intermission 8 minutes.)

ACT III

Scene 1—The slave market of El-Taban.
 Scene 2—Wei San's dwelling.
 Scene 3—The Gates of Cairo.

THE STORY OF "MECCA"

Al Malik Al-Nasir, Sultan of Cairo in days gone by, wandering incognito among his people, falls in love with Zummurud, the daughter of Ali Shar, an itinerant wrestler and boastful braggart, who visits Cairo with his little group of performers. The Sultan's throne is in danger. Prince Nur Al-Din is conspiring to effect his downfall and gain the throne for himself. He persuades Abdullah, chief steward of the Sultan, to kill the child of Sharazad, his own sister and widow of the late Sultan. His plotters also tell Ali Shar that the Sultan plans to dishonor his daughter Zummurud; and they persuade him to try and break the neck of the Sultan in a wrestling match. The plot is exposed and Ali Shar is banished on a pilgrimage to Mecca, while Zummurud remains behind to become the bride of the Sultan. The evil Prince Nur Al-Din, aided by his Chinese spies, abducts Zummurud to his harem, planning to hold her as a hostage for the throne. Ali Shar on his way to Mecca encounters the pilgrims by the Nile, and when they are captured by the Prince Nur Al-Din, he is taken into the service of Sharazad, posing

as a mute. Sharazad plots to rescue Zummurud from her brother's harem, with the aid of Ali Shar, but Zummurud unintentionally betrays her father and he is sold into slavery. How he escapes, and how the wicked Prince is foiled and Zummurud restored to the arms of her lover, the Sultan, to become his wife, is told in the remaining scenes.

MUSICAL NUMBERS

ACT I

Scene 1—1. Descriptive Scene—"The Gates of Cairo." 2. Entrance Song—"From Bagdad We Come." Ali Shar and Troupe.
 3. Song—"My King of Love," Zummurud.
 Scene 2—4. "A Fool There Was," Abu.
 Scene 3—5. The Sultan's March. 6. Sharazad's Theme. 7. Song—"When Love Knocked Upon the Door," Zummurud.
 8. Bridal Chorus—"Allah Guard Thee," Ensemble.
 Scene 4—9. The Chinaman's Song—"Me Welly Poor Old Chinaman," Wei-San-Wei.

Scene 5—10. Descriptive Interlude—"In the Palace Gardens." 11. Entrance of Singers and Dancers. 12. Finale, Act I.

ACT II

Scene 1—13. Intermezzo. 14. The Pilgrim's Prayer. 15. Song—"Hast Thou Been to Mecca," Abu. 16. Dance Poem, Sharazad and Desert Dancers. 17. March Chorus—"The King of Nur Al-Din."
 Scene 2—18. Interlude—"In the Harem." 19. Song—"Love in My Breast" (Freely adapted from Sir Richard Burton), Zummurud.

Scene 3—20. Procession and Ballet. (Arranged by Michel Fokine.) 21. Bacchanale, Entire Corps de Ballet. (Arranged by Michel Fokine.)

ACT III

Scene 1—22. Descriptive Scene—"The Slave Market."
 Scene 2—23. Chinese Interlude.
 Scene 3—24. Finale.

Mr. Morris Gest wishes to publicly express his thanks and appreciation for services and assistance rendered in the preparation of "Mecca" to Miss Lily Brayton (Mrs. Oscar Asche), Captain J. A. E. Malone, of London; Marie Muelle, of Paris; Miss Veronica Blythe and Mr. C. T. Schneider, Asan Bakas, of Cairo, Egypt; Edoardo Petri, director of the Chorus School of the Metropolitan Opera Company, for his co-operation in the formation of the chorus. Prof. George Bothner, for arranging the wrestling.

Ladies' costumes designed by Percy Anderson and executed by Schneider-Anderson Co., New York. The Leon Bakst costumes executed in Paris by Marie Muelle. Male costumes of Percy Anderson executed by the Eaves Costume Company, New York. Shoes by Miller. Wigs by Bolatoff and Berner. Properties manufactured by Henry Gebhardt. Scenic production constructed by Theodore Reisig.

Representing F. Ray Comstock and Morris Gest—General Manager, William H. Oviatt; General Press Representative, William A. Page; Assistant Company Manager, N. L. Royster; Stage Director, Frederick Kaufman; Stage Manager, Julian Winters; Associate Stage Manager, Basil Smith; Assistant Stage Manager, Henry Cline; Technical Stage Director, George W. Zorn; Master Mechanic, Theodore Reisig; Carpenter, Peter Feller; Master Electrician, Eugene Braun; Electrician, Earl Marshall; Master of Properties, Henry Gebhardt; Property Man, R. B. Richards; Wardrobe Mistress, Sadie Kelly.

SHUBERTS CHANGE TITLE

The title of "The Girl in the Private Room," which the Shuberts are now presenting in Philadelphia, will be changed to "Lulu" when it opens here next Monday night at the Central Theatre. "The Poor Little Ritz Girl" will leave that house Saturday to begin a road tour.

BROOKS CHANGES SHOW NAME

Allan Brooks last week changed the title of his "Merchants of Venus" show, at the Punch and Judy, to "Because of Helen," giving as his reason the confusion of the former title with Shakespeare's "Merchant of Venice."

"ERMINIE" OPENING SET

The opening date for the revival of "Erminie," in which Frances Wilson and De Wolf Hopper will appear, has been set for November 8 at the Academy of Music, Baltimore. George C. Tyler is the producer.

CARUSO OFFERS \$10,000 REWARD

Enrico Caruso last week offered a reward of \$10,000 for the recovery of the \$500,000 worth of stolen jewels taken from his East Hampton, L. I., home last June.

Reviews Continued on Page 28

WOW! WHAT A "BLUES" SONG!

The First Song of Its Kind Ever Written

HERE IS YOUR ARTIST'S COPY

Words by
ARTHUR SWANSTROM

The Broadway Blues

Music by
CAREY MORGAN

JUST
A
DIFFERENT
KIND
OF
A
SONG
THAN
YOU'VE
EVER
HEARD
BEFORE

When you hear your feet Ech-o in the street When it's late and it's rain-ing
When your mon-ey's gone And your clothes are worn Just a lit-tle bit shab-by

And you're think-ing of the sleep you're gonna lose
And you find you need an-oth-er pair of shoes

When you hang your hat In an empty flat And you're feel-in' so long-ly
When your on-ly pal Steals a-way your gal And you think of the riv-er

Then you're getting those Broad-way Blues.
Then you're getting those Broad-way Blues.

CHORUS

When your heart is ach-ing for the trees When you long to hear those buzz-in'
bees And when you want to eat a cake Just like your Mammy used to
bake And you find you got a wish To hook an un-sus-pec-tin' fish

When your cloud has lost its sil-ver, line And the col-ors in your rain-bow cease to
shine Pin your fare-well on the door catch a train and don't care where it's
leaving for You've got those Broad-way Blues Blue

PATTER

Get up in the morn-ing Breakfast at eight Hur-ry to the of-fice you're a lit-tle bit late work all day
eat about seven Go to a show and you're home at e-leven Go in-to bed Sleep and then the whole darn thing starts
over a-gain Ain't that mo-n-o-to-nous Think what you choose One year up and down Broadway will give you the blues.

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Pa.
Marx
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—Na
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Col
Milt
Alb
& G
Norm
Roy
& C
She
Har
B. &
Geo.
Jeff
Lydel
Lilli
Bus
Mary
Mann-
The I
Orph
Nolan
Melle
Keith
—Ash
Norrin
Shea
Bro-
Millar
Blondy
Mary
Norcro
Co. —
Willia
Keith
Juno S
Keith
—Matt
Francis
Keith
Pollock
Hudson
Hippo
—Zoma
B. &
Daly.
Temp
McConn
Dermot
Keith
—Frank
man-3
Colon
4 Pash
Empre
Scanlon-
Japs.
Shea's
Wilde-
Margare
Keith's
—Besse
Geo. K
Stanley.
Mary
bert-W
Kary-
4 Night
Keith's
—Doroth
Gordon-
Princed
Sarano
Pierpont
Domin
Co.—Bet
Davis
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& McInt
& Deeds
Keith's
Ortons.
Keith's
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Keith's
Dayne-F
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 Royal—Jack Joyce—Melville & Rule—McClellan & Carso—Bob & Tip—Margaret Young—Thos. E. Shea & Co.—Rooney & Bent Rev.
 Hamilton—Henry Santry & Bro.—Mel. Klee—B. & F. Mayo—Miller & Mack—Lee Children—Geo. Yoeman.
 Jefferson—Patricola & Mason—James Lucas—Lydell & Mack—Not Yet Marie—Phil Baker—Lillian Shaw.

BROOKLYN, N. Y.

Bushwick—Robby Gordon—Levey & O'Connor—Mary Marble & Co.—Dennis Sisters—Schichtles Mann—Ford Sisters & Co.—Dugan & Raymond—The LeGrohs.
 Orpheum—Eddie Leonard—Chas. F. Semon—Nolan & Nolan—Lydia Barry—Lane & Moran—Melleite Sisters—Creole Fashion Plate.

ALBANY.

Keith's—Van Cleve & Pete—Stevens & Lovejoy—Ashley & Dietrich—Dunbar & Turner—Clara Norrine & Co.—Elizabeth Brice & Co.

BUFFALO.

Shea's—Bradley & Ardine—Billy Arlington & Bro.—Howard & Sadler—Russ Cath. Singers—Millard & Marlin—Swift & Kelly—John S. Blundy & Co.

BALTIMORE.

Maryland—L. & J. Kaufman—Mr. and Mrs. Norcross—Felix & Fisher—Walter Manthly & Co.—Eddie Ross—Suratt & Co.—Elinor & Williams.

BOSTON.

Keith's—Marconi Bros.—McWaters & Tyson—Juno Salmo—Sybil Vane.

CINCINNATI.

Keith's—Margot & Francis—Karl Enmy's Pets—Matthews & Ayers—Paul Decker & Co.—Francis Renault—Marie Nordstrom—Rajala.

COLUMBUS.

Keith's—Barbette—Francis Pritchard—Kelly & Pollock—Burns & Frabito—Olga Petrova—Lorimer Hudson & Co.

CLEVELAND.

Hippodrome—LaToy's Models—Ferde & Sheehan—Zomah—Harry Breen—Harry Carroll & Co.—B. & B. Wheeler—Sidney Grant—Sheldon & Daly.

DETROIT.

Temple—Mullen & Correll—Flying Weavers—McConnell Sisters—Herschel Henlere—Billy McDermott—Texas & Walker.

DAYTON.

Keith's—Frankie Wilson—Wilbur Mack & Co.—Frank Hurst—Kinney & Corrine—Jack Osterman—3 Maves.

ERIE.

Colonial—Joe Bennett—Kirby Quinn & Co.—4 Pashas—The Volunteers—Mollie Fuller & Co.

GRAND RAPIDS.

Empress—Young & April—Scanlon, Dennis & Scanlon—Bert Fitzgibbon—Dolly Kay—Koban Japs.

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Shea's—Raymond Wilbert—Mr. & Mrs. G. Wilde—Herbert Brooks—Ida Mae Chadwick—Margaret Padula—Big City 4—Callettis Monks.

INDIANAPOLIS.

Keith's—Alex. Bros. & Eve—Bartram & Saxton—Bensee & Baird—Yvette & Co.—Olga Cook—Geo. Kelly & Co.—Anna Chandler—Kafka & Stanley.

LOUISVILLE.

Mary Anderson—Sylvia Loyal—Arnold & Lambert—Wm. Ebs & Co.—C. & F. Usher—Karl Karcy—Howard & Clark Rev.—Gordon & Ford—4 Nightgowns.

LOWELL.

Keith's—Corridin's Animals—Almont & Dumont—Dorothy Wahl—Norton & Nicholson—Tommy Gordon—Donovan & Lee—Artistic Treat.

MONTREAL.

Princess—Bud Snyder—H. J. Conley & Co.—Saranoff & Sonia—McDevitt Kelly & Co.—Laura Pierpont—Vernon Stiles.

OTTAWA.

Dominion—Van & Carrie Avery—Dippy Diers & Co.—Betty Donn & Co.—McCormack & Regay.

PITTSBURGH.

Davis—Burt & Rosedale—Senator Murphy—L. & P. Murdock—Ernest Evans & Co.—Hyams & McIntyre—DeWitt Young & Sisters—McGrath & Deeds—4 Readings.

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Keith's—Great Johnson—M. Montgomery—4 Ortons.

PHILADELPHIA.

Keith's—2 Rozellas—Gibson & Connell—Travers & Douglas—Grace Nelson—Beginning of World—Billy Glasco—El. Bart Bros.—Santlet & Norton—Beth Berry.

PORTLAND.

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Temple—Peters & LaBaff—Geo. McFarlane—Haunted Violin—Tracey & McBride—Juliet—Les Kellers—Mellon & Renn—Nash & O'Donnell.

TOLEDO.

Keith's—Evans & Peres—Coogan & Casey—Josie Heather & Co.—Howard's Ponies—Hands Up—Kharum—Winter Garden Girl.

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YOUNGSTOWN.

Hippodrome—The Vivians—Ed. E. Ford—Conlin & Glass—Edith Clifford & Co.—Demarest & Collet—Emme DeVoy & Co.—Trixie Friganza—Chas. McGood & Co.

ORPHEUM CIRCUIT

CALGARY.

Orpheum—Spirit of Mardi Gras—Bert Baker & Co.—Leipzig—Guy Weadick—Willie Hale & Bro.—Claud & Marlon—Sabbott & Brooks.

DENVER.

Orpheum—The Love Shop—Fellow On—Sidney Phillips—Cahill & Romaine—Edward Marshall—Reno—Jackie & Billie.

DES MOINES.

Orpheum—Mme. Doree's Operalogue—Bevan & Flint—Raymond Wyllie & Co.—Roy LaPearl & Co.—Mrs. Wellington's Surprise—Miss Ioleen—Dainty Marie.

DULUTH.

Orpheum—Cameron Sisters—William Gaxton & Co.—Two Jesters—McCormick & Irving—Nelson & Barry Boy—Jap the Wise Hound—James & M. Harkins.

KANSAS CITY.

Orpheum—Singer's Midgets—Swor Bros.—The Love Game—Marie Gasper & Co.—Dave Harris—Teschow's Cats.

LINCOLN.

Orpheum—Lovett's Concentration—Nelson & Cronin—Shaw & Campbell—Jack Trainor & Co.—Chas. Kenna—Davis & Chadwick—Challen & Keke.

LOS ANGELES.

Orpheum—McFarland Sisters—Carlton & Ballew—Kennedy & Rooney—Lawton—The Briants—Stanley & Burnes—Neal Abel—Under the Apple Tree.

MINNEAPOLIS.

Orpheum—Sally Ward & Co.—Nellie Nichols—Georgia Campbell—Co.—Willie Mahoney—Patty Reat & Bro.—Maj. Jack Allen—"Rubeville."

NEW ORLEANS.

Orpheum—Kitty Donner & Co.—Valerie Bergere & Co.—Roy & Arthur—Frisco—Plantadosi & Walton—Lillian's Dogs.

OAKLAND.

Orpheum—Sheila Terry & Co.—Billy Shoen—Dewey & Rogers—Three Lordons—4 Harmony Kings—J. Ros. Johnson—Wastika & Understudy.

OMAHA.

Orpheum—Ames & Winthrop—Oliver & Olp—Anger & Packer—Wilson & Larsen—Gonne & Alberts—Four Aces—Horlick & Sarampa.

PORTLAND.

Orpheum—Flirtation—Reed & Tucker—German & Shirley—Mullen & Francis—Margan & Kloter—Jas. & Etta Mitchell—Imhof, Conn & Corline.

SEATTLE.

Orpheum—Varieties of 1920—Emily Darrell—Glenn & Jenkins—F. & M. Britton—McCormick & Wallace—DeKock Troupe.

SAN FRANCISCO.

Orpheum—Musical—Powers & Wallace—Lord Chester & Co.—Rose & Moon—Tuck & Clare—Storey & Clark—Chas. Henry's Pets—Harry Fox & Co.

SACRAMENTO & FRESNO.

Orpheum—Bits & Pieces—Wallace Clark & Co.—Adler & Dunbar—Clifford & Willis—LaGarciosa—Welch, Mealy & Montrose—Asaki & Taki.

SALT LAKE CITY.

Orpheum—Emma Haig & Co.—Coley & Jaxon—Seven Bracks—Primrose Four—Elly—Wallace Galvin—Frank Wilcox & Co.

ST. PAUL.

Orpheum—Victor Moore & Co.—Hello Husband—Laurel Lee—Ford & Cunningham—Dancing Kennedy—Garcinetti Bros.—Yates & Reed.

SIOUX CITY.

Orpheum—Norma Telma—The Sirens—Frank Gaby—Hayataka Bros. Arco Bros.—Barnes & Freeman.

ST. LOUIS.

Orpheum—Annette Kellerman—Bronson & Baldwin—Duffy & Sweeney—Ned Norworth & Co.—Elsa Ruegger—Al. Libby & Co.

VANCOUVER.

Orpheum—Barr Twins—Bobbe & Nelson—Daisy Nellis—\$5,000 a Year—Kellam & O'Dare—J. & N. Olms—Lord & Fuller.

WINNIPEG.

Orpheum—Kitty Gordon—Jack Wilson—Rae E. Ball & Bro.—Hunting & Frances—Dotson—Royal Gascoignes—3 Weber Girls.

PANTAGES CIRCUIT

WINNIPEG.

Pantages—Robert Swan—Burt & Edith Kuhn—Walter Law Co.—Calvin & Wood—Private Property.

REGINA AND SASKATOON.

Pantages—Four Bonchas—Mabel Blondell—Denishawn Dancers—Kennedy & Francis—Bigoletto Bros.

EDMONTON.

Pantages—Zara Carmen Trio—Mabel Blondell—Carl Rosini—Jerry & Bohannon—Jarland Octette.

CALGARY.

Pantages—Stuart & Keely—Chisholm & Breen—Lane & Plant—Four Reneses—Schwartz & Clifford—Sweet Sweeties.

GREAT FALLS AND HELENA.

Pantages—Selma Bratts—Eubini Ross—Mr. & Mrs. Melburn—Chot, Dody & Midge—Rowing River.

DULUTH.

Pantages—Lincoln Vernon—Perry Boney—"Pot Pourri"—Six Venetian Gypsies—King & Irwin—Four Pantinos.

SPOKANE.

Pantages—Will Morris—Moran Sisters—Hughie Clark—Giddy & Giddy—Boris Fudkin.

WALLA WALLA AND NO. YAKIMA.
 Pantages—Girl in the Air—Devore & Taylor—Schwartz & Clifford—Melody of Youth—Murray Bennett—Powell Troupe.

SEATTLE.

Pantages—Fulton & Mack—Charles Moratti Co.—Saint & Sinner—Wilson & McEvoy—Joe Whitehead—Sweet Sixteen.

VANCOUVER.

Pantages—Lamb's Manikins—Gaylord & Herron—Winter Garden Four—Dancers Supreme—Lorenz & Wood—Six Harlequins.

VICTORIA.

Pantages—Clemens, Bellings & Co.—Faber & McGowan—Schwartz Bros.—Juliet Dika—Snap Shots.

TACOMA.

Pantages—Wire & Walker—Henshaw & Avery—Rigdon Dancers—Cooper & Ricardo—Rising Generation.

PORTLAND.

Pantages—Lady Alice's Pets—Will & Mary Rogers—Lew Welch & Co.—Three White Kubs—Mammy's Birthday.

TRAVEL.

Pantages—Nora Jane & Co.—Silber & North—Herbert Denton & Co.—Ted Doner—Little Cinderella.

SAN FRANCISCO.

Pantages—Larue & Dupree—Coleman & Ray—Elm City Four—Revue De Luxe—Page & Gray—Four Hursleys.

OAKLAND.

Pantages—Mack & Williams—Stuart & Wood—Howard & Field—Golden Bird—Jarrow—Clark's Hawaiians.

LOS ANGELES.

Pantages—Broslus & Brown—Taylor & Frances—Barney Williams & Co.—Ward Bros.—Anna Maybelle & Jax Band.

SAN DIEGO.

Pantages—Kremka Bros.—Davis & McCoy—Jim Reynolds—Sheldon & Haslam—Klass & Terman—Little Cafe.

LONG BEACH.

Pantages—Bell & Grey—Usher's Quartette—Sol Berns—Vera Bert & Steppers—Harris & Manion—Gautier's Bricklayers.

SALT LAKE.

Pantages—Alaska Duo—Noodles, Fagin & Co.—Jean Barrios—Frank Stafford & Co.—Demichelle Bros.—Thirty Pink Toes.

OGDEN.

Pantages—Scheppe's Circus—Fargo & Richards—Josephine Davis & Co.—Harvey, Heney & Grace—Kremlin of Moscow.

DENVER.

Pantages—Aeroplane Girls—Brown & Jackson—Agnes Kayne—Leonard & Anderson—Carl McCullough—Submarine F-7.

TRAVEL.

Pantages—Prince & Bell—Jack Reddy—Jan Rubin & Co.—Dobbs, Clark & Dare—McKay's Scotch Revue—Sheldons.

W. V. M. A.

CHICAGO, ILL.
 American (First Half)—Gabby Bros.—Angel & Fuller—Geo. Rolland & Co.—Grant Gardner—Maria Lo. (Second Half)—Jones & Greenlee—Black & Dardanelle—Dunbar's Old Time Darkies—Fred & Daisy Rial.

Lincoln (First Half)—Cheyenne Days—Mack & Robert—Gilroy, Dolan & Coriell—Valentine Vox—Dale & Birch—Hubert, Dyer & Partner. (Second Half)—Princeton & Watson—Geo. Rolland & Co.—Grand Gardner—Ryan Sisters—Berrens & Leslie.

Logan Square—Bentley & Walsh—Four of a Kind—Lee & Cranston—Joe Towle—Catalans & Williams—Violet & Lewis—Brown Sterling—Sax Four—Diebel & Waters—Sig Frans Troupe.

Windsor (First Half)—Hennings—Brown Sterling—Sax Four—Diebel & Waters—Porter & Hartwell. (Second Half)—Norvelles—Tracy, Palmer & Tracy—Catalano & Williams—Jack Benny—Travilla Girle & Seal.

Chateau (First Half)—Mons Herbert—Harry Hayward & Co.—York & Maybelle—Sig Frans Troupe. (Second Half)—Minetti Riedl—Joveddah.

Empress (First Half)—The Rosires—Walser & Dyer—Galerini Sisters—Mitchell & Co.—Jas. & Bessie Aitken. (Second Half)—Hennings—Stuart Girls—York & Maybelle—Henry B. Toomer & Co.—Willing, Bentley & Willing—Jean Bernac's Circus.

Keddie (First Half)—Norvelles—Stoark Girls—Jessie Hayward & Co.—Ja Da Trio—Jones & Greenlee—Tango Shoes. (Second Half)—Foster & Peggy—Gallerini Sisters—Harry Kuhne.

ATCHISON, KANS.
 Orpheum—The Bimbos—Musical Sullivan—Number Please—Bert Howard—Capt. Pickard's Seals.

ALTON, ILL.
 Hippodrome—Brazilian Heiress—Barley & Porter—Time & Tide.

FOX (Sunday)—Valentine & Bell—James H. Cullen.

AURORA, ILL.

BARTLESVILLE, OKLA.
 Odeon (First Half)—Emmett's Canines—Cleveland & Dowry—Three Falcons. (Second Half)—Roode & Francis—Hugo Lutgens—Smith & Robbins—Ballet.

Orpheum—The Bimbos—Musical Sullivan—Number Please—Bert Howard—Capt. Pickard's Seals.

Hippodrome—Brazilian Heiress—Barley & Porter—Time & Tide.

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Orpheum—The Bimbos—Musical Sullivan—Number Please—Bert Howard—Capt. Pickard's Seals.

BELLEVILLE, ILL.

Washington (First Half)—The Village Five—Billy Smythe & Co.—Clay Crouch. (Second Half)—Reckless Duo—John Neff.

BLOOMINGTON, ILL.

Majestic (First Half)—The Rials. (Second Half)—Valentine Vox—Harvey Holt & Kendrick.

BRANTFORD.

Postos—McConnell & Lockhart—Huntington—Minetti & Riddell—Valentine & Bell.

BAY CITY.

(First Half)—Pat & Julia Lavolo—Hayes & Lloyd—Jack Kennedy & Co.—Mang & Snyder. (Second Half)—Duel & Woodward—Maurice Downey & Co.—Spencer & Williams—Al Espe & Co.

BATTLE CREEK.

(First Half)—Newmans—The Angelus—Nolan, Leary & Co.—Grey & Byron—Fred Allen—Marlette's Marionettes. (Second Half)—Four Cliffords—McConnell & Lockhart—Fred Schwartz & Co.—Edna Aug.—College Quintette.

CHAMPAIGN.

(First Half)—Sterling & Marguerite—Melroy Sisters—Murphy & White—Petticoats—Morgan & Gates—Harvey, Holt & Kendrick. (Second Half)—Joe Darcy—Kenny & Hallis—Last Night.

CENTRALIA, ILL.

Grand—Baxley & Porter—Tabor & Green. CEDAR RAPIDS, IA.
 Majestic (First Half)—Love & Wilbur—Flake & Fallon—Southern Harmony Four—Ed. Hume & Co.—Jack Benny—Big Jim. (Second Half)—Valenti Bros.—Earl & Sunshine—Gilroy, Dolan & Coriell—Chase & La Sour—Tango Shoes—Ambler Bros.

CLINTON, IOWA.

Orpheum (Second Half)—Santry & Norton—Ray Conlin—Lucy Gillette.

CRAWFORDSVILLE.

Dooley & Storey—Petticoats—Christy & Bennett—Novelle Bros.

DAVENPORT.

(First Half)—Valente Bros.—Dunham & Williams—Piller & Douglas—Hanson & Clifton. (Second Half)—Flake & Fallon—Tabor & Green—Edw. Hume & Co.—Everest's Circus.

DANVILLE.

(First Half)—Dorothy Morris Trio—Ning Toy—McIntosh & aMids—Ford & Truly—Rice & Newton—Novelle Bros. (Last Half)—Engel & Marshall—Fire Fly—Valentine & Bell.

DECATUR.

(First Half)—Burns Bros.—Joe Darcy

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 & Jack
 Harry Ho
 Coliseum
 Frank
 Revue—
 Hays—He
 8th Av
 Marx Bro
 —Flo Le
 Pert &
 Mann Co.
 Harlem

VAUDEVILLE BILLS

(Continued from Page 21)

LOEW CIRCUIT

NEW YORK CITY.

American—(First Half)—Ed. Hill—Billy & Dot Zeitler—Gen. Pisano Co.—Harvey De Vore Trio—Mercedes—Delite Sisters—Pearl Abbott—Smith & Cook—Jack Gregory Trio. (Last Half)—Adams & Robinson—Palermo's Canines—Lew Hawkins—Mercedes—Regal & Mack—Coccia & Verdi.

Victoria—(First Half)—Jack & Foris—Norton & Wilson—Helene Davis—Frank Ward—Money Is Money. (Last Half)—Delite Sisters—Powers, Marsh & Delmore—Martha Russell—Huyler & Bean—Molera Revue.

Lincoln Square—(First Half)—Loen & Mittl—Lillian Calvert—Big Surprise—Vardon & Perry—Strassle's Seals. (Last Half)—Billy & Dot Zeitler—Rhoades & Tate—Devine & Williams—C. Wesley Johnson & Co.

Greely Square—(First Half)—Lilly Sisters—Sheppard & Dunn—Martha Russell & Co.—Rand & Gould—Black & White Revue. (Last Half)—Leon & Mittl—Brewster—Harvey & Devora Trio—Anthony & Arnold—The Owl.

Delaney St.—(First Half)—Kino—Olive Smith—Jack & Tommy Weir—The Love Lawyer—Anthony & Arnold—Wilbur & Lyke. (Last Half)—Ricardo—Lilly Sisters—Sheppard & Dunn—Mark Adams & Co.—Walter Kaufman—Jack Gregory Trio.

National—(First Half)—Cowboy Williams & Daisy—Brewster—Delbridge & Gremmer—Conroy & O'Donnell—Rhoades & Tate—Mumford & Stanley. (Last Half)—Cross & Santoro—Olive Smith—Overholt & Young—Ferna & Litt—9 Krazy Kids—Arthur Deagon—Ling & Long.

Orpheum—(First Half)—Plunkett & Romaine—Mason & Bailey—Powers, Marsh & Delmore—Devine & Williams—The Owl. (Last Half)—Cowboy Williams & Daisy—Jack & Tommy Weir—Pearl Abbott & Co.—Frank Ward—Money Is Money.

Boulevard—(First Half)—Al Ricardo—Eagle Horse & Wah Sula—Overholt & Young—Arthur Deagon—C. Wesley Johnson. (Last Half)—Plunkett & Romaine—Norton & Wilson—Big Surprise—Vardon & Perry—Gen. Pisano & Co.

Ave. B.—(First Half)—Peese & Edwards—Dr. Joy's Sanitarium—Rule & O'Brien—Clifton & Spartan. (Last Half)—The Darleys—Edwards & Lee—Manhasset 4—Dorothy Burton & Co.—Brady & Mahoney—Josie Flynn's Minstrels.

Metropolitan—(First Half)—Palermo's Canines—Ector & Dena—Huyler & Bean—Mimic World. (Last Half)—Kino—Eagle Horse & Wah Sula—Smith & Cook—Mimic World.

Palace—(First Half)—Mme. Velde—Boyle & Patsy—Brady & Mahoney—Josie Flynn. (Last Half)—Clifton & Spartan—Al Ricardo—Dr. Joy's Sanitarium—Rand & Gould—Jack Martin Trio.

Fulton—(First Half)—Cross & Santoro—Adams & Robinson—Regal & Mack—Lew Hawkins—Jack Martin Trio. (Last Half)—Ed. Hill—Delbridge & Gremmer—Helene Davis—Sherman, Van & Hyman—Black & White Revue.

Warwick—(First Half)—Pesci Duo—Edwards & Lee—Al Ricardo—Mark Adams & Co.—Sherman, Van & Hyman. (Last Half)—Lillian Calvert—Hart & Helen—McCormack & Winchill—The Owl.

BALTIMORE, MD.
Fred's Dogs—Gordon & Delmar—Into the Light—Fisher & Lloyd.

BOSTON.
(First Half)—Geo. W. Moore—Hodge & Lowell—Holden & Herron—Harry Hines—Gypsy Trio. (Last Half)—Reckless & Arley—Desmond & Kubell—Oh, Charles!—Ash & Hyams.

FALL RIVER.
(First Half)—Reckless & Arley—Desmond & Kubell—Oh, Charles!—Ash & Hyams. (Last Half)—Geo. W. Moore—Hodge & Lowell—Holden & Herron—Harry Hines—Gypsy Trio.

HAMILTON, CANADA.
4 Juggling Normans—Bonner & Powers—Grew & Pates—Lynton & Roberts—Chalfonte Sisters.

HOBOKEN.
(First Half)—The Hurleys—Manhasset 4—Hart & Helen—Dorothy Burton & Co.—Ferna & Litt. (Last Half)—Ector & Dena—Ward & King—The Love Lawyer—Mumford & Stanley.

LONDON, CANADA.
(First Half)—Linko & Linko—Stimms & Warfield—Bertram May & Co. (Last Half)—Mason & Morris—Reid Bros.—Military Revue.

MONTREAL.
Stone & Moyer Sisters—Boulah Pearl—Marietta Craig & Co.—Edna Mae Foster & Co.

PROVIDENCE.
(First Half)—Stryker—Billy & Moran—Hartfield Four—Let's Go—Race & Edge—Devoe & Statzer. (Last Half)—Hartfield 4—Nancy Boyer & Co.—Langdon & Smith—5 Musical Queens.

SPRINGFIELD.
(First Half)—Nancy Boyer & Co.—Langdon & Smith—5 Musical Queens. (Last Half)—Stryker—Billy & Moran—Let's Go—Race & Edge—Devoe & Statzer.

TORONTO, CANADA.
Fox, Benson & Co.—The McNaughtons—Vance & Allen—Jimmy Rosen & Co.—Texas Comedy 4—Cheer Up.

F. F. PROCTOR

NEW YORK CITY.

81st St.—Ethel Harkins—Maslova Ballet—Foster Bal Co.—Aloha & Gille—Fisher & Gilmore—Gertrude Vanderbilt.

Broadway—Marshall Montgomery—Mar. Everite & Alvers—A. Bolins—Ramodell & Deyo—K. Wolfe Gilbert—Chappell & Stine—Sullivan & Scott.

Regent—Donovan & Lee—Davis & Pelle—Irving & Jack Kaufman—Rose Clare—Sam Hearn—Harry Holms Co.—Brown & O'Connell.

Coliseum—Maxine Bros. & Bobb—Jimmy Lucas—Frank Mullane—McLellan & Carso—Billy Shaw Revue—Indoor Sports—Murray & Voelk—Santos & Hays—Herman Timberg.

5th Ave. (First Half)—Herman Timberg—Marx Bros.—Mabel Burke Co.—Claremont Bros.—Flo Lewis—Fay Marble Co. (Last Half)—Pert & Sue Kelton—Clayton & Lennie—Sam Mann Co.—Rice & Werner.

Harlem Opera House (First Half)—Rice &

Werner—Pert & Sue Kelton—Fanny Rice—Clayton & Lennie—Louise & Mitchell—Surrenoff of Fun. (Last Half)—Kelly & Green—Challis & Cortau—Kelso & Wright—Wm. H. St. James Co. 125th St. (First Half)—Peck & McIntyre—El Cleve—McClallen & Carso—Jones & Sylvester—Sylvester Schaffer—Earl & Mullen. (Last Half)—Jimmy Lucas Co.—Lillian & Vernon—Zugler Sisters—Demarest & Doll.

58th St. (First Half)—Mennett & Sidell—Will Ward Girls—Sansone & Lella—Lewis & Henderson—Gray & Graham—Marie & A. Clark—Raymond Lynn—Little Jim. (Last Half)—Chas. L. Fletcher—9 Liberty Girls—Taylor Howard Them. —Hank Brosn—Saranoff & Jo Jo—Baroness DeHollo.

23rd St. (First Half)—Harry L. Mason—Carrie Reynolds—Impromptu—Camille Trio—Clinton & Rooney. (Last Half)—Shepard & Olen—Wilkes & Wilkins—Lulle Sutton Co.—Arthur Whitlaw.

Yonkers (First Half)—Chas. Leonard Fletcher—9 Liberty Girls—Taylor Howard Troupe—Amoros Sisters—Saranoff & Jo Jo—6 Mizzan Troupe. (Last Half)—Fox & Ward—Will Ward Girls—Mennett Sidell—Nestor & Hayne—Little Jim.

BROOKLYN, N. Y.

Greenpoint (First Half)—Wilkes & Wilkins—Arthur & Havel—Married vs. Divorce—Morin. (Last Half)—Peck & McIntyre—Pelots—Masters & Kraft—Jim & B. Morgan.

Prospect (First Half)—Master & Craft—Lillian Vernon—Sam Mann Co.—Demarest & Doll. (Last Half)—LaFrance & Kennedy—Sweeties—McGown & Cheney—Maxine Bro. & Boby—Arthur White-law.

Flatbush—Mason & Cole—Chas. Richards—Corine Tilton.

CONEY ISLAND.

Henderson—Florence Belmont—Billy Hart Girls—Hank Brown Co.—Golden Gate Trio—Frank Mansfield—Indoor Sports—Frank Mullane—Asaka Troupe.

ALTOONA.

(First Half)—Lew Hoffman—Marshall & Connors—Leigh DeLacy—Ungaro Romany. (Last Half)—Carpos Bros.—Larson & Allyn—Lemaire Hays—Bobbie Folsom—Genevieve & Walter.

AUBURN.

(First Half)—Arthur Terry—Manning & Knoll—Stan & M. Laurel—Ruby Norton & Co.—Hazel Green & Co. (Last Half)—Trennell Trio—Anderson & Goines—The Ragged Edge—Clara Howard—Mantell & Co.

AMSTERDAM.

(First Half)—Southern 4—Lennar & Whitney—Chic & Wilson—Sully Roger & Sully. (Last Half)—Van Cleve & Pete—Arthur Dunn—Ruddy Walker—Eliz. Solti Co.

ALBANY.

(First Half)—Lockart & Leahy—Helen Primrose—McWaters & Tyson—Jenn Granesh—The Reynolds Trio. (Last Half)—Jean & Valjean—Billy Connerney—Nat Jerome & Jones & Johnson—Hazel Green & Co.

ALBANY.

(First Half)—Martinet & Sylvester—Pierce & Co.—Wood & Wue—Harry Cooper—Selbini & Jagel. (Last Half)—Tony Gordon—6 Nosses—Henry & Moore—Wroe's Tude.

BINGHAMTON.

(First Half)—Jean & Valjean—Innis & Ryan—Denno Sisters—Lawrence & Duncan—Mabel Page Co.—Renn & Burke—Musical Highlanders. (Last Half)—Moore & Gray—Meredith & Snoozer—Yachting—Alice Hamilton.

BRISTOL.

Skating Hamiltons—Carrall & Sturgis—Barnes & Loraine—Wild & Sandalia.

CANTON.

Nathan Bros.—Jason & Harrigan—Louise Binder Co.—Walter Weems—Sonia Mcroff—Dixon Lynch & Dixon.

CHESTER.

(First Half)—3 Bobs—Princess Nai Tai Tai—The Man Hunt—Allman & Mayo—Garden of Love. (Last Half)—Clown Seal—Shriner & Fitzgerald—Hal Johnson Co.—Frosini—Doll House.

CORTLAND.

El Cota—Lawrence & Duncan—Welta Marshal—Lawrence Crane & Co.

ELIZABETH.

(First Half)—Jim & B. Morgan. (Last Half)—Bert Melrose—Electric City 5—Janet of France.

ELMIRA.

(First Half)—Welton & Marshall—Alice Hamilton—Yachting. (Last Half)—Renn & Burke—Musical Highlanders.

EASTON.

(First Half)—Tommy Gordon—Six Nosses—Henry & Moore—Princess Nai Tai Tai. (Last Half)—Martinet & Sylvester—Pierce & Goff—Wah Let Ka—Harry Cooper—Selbini & Nagel.

GLOVERSVILLE.

(First Half)—Meredith & Snoozer—Walter Fennor Co.—Sterling Gaxo 4—Arthur Dunn. (Last Half)—Madolyn & Miller—Joseph Bryan Toette—Montgomery Allen.

GLENS FALLS.

Lockhard & Leddy—Bennett Twins—Leonard & Whitney—Rubb Norton & Co.—8 Vassar Girls.

GREENFELD.

Patrice & Sullivan—DeVoe & Worth—Chas. Rogers Co.—Hal & Laverre.

HARRISBURG.

(First Half)—Carpos Bros.—Larson & Allyn—Lemaire Hays—Bobbie Folsom—B. Genevieve & Walter. (Last Half)—Lew Hoffman—Marshall & Connors—Leigh J. Lacy—Ungaro Romany.

HAZELTON.

(First Half)—Rose Gardner—Cook & Smith—The Century Girls. (Last Half)—Princess Nai Tai Tai—Ward & Green—The Century Girls.

ITHACA.

Lark Lanning—Innis & Ryan—Denno Sisters.

JERSEY CITY.

(First Half)—McGowan & Cheney—Shepard & Ott—W. H. St. James Co.—Pelots—Bernard & Meyers—Mammy O'Mine. (Last Half)—Camille Trio—Current of Fun—Arthur Morton—Tom Dooley.

NEW ACTS AND REAPPEARANCES

(Continued from Pages 12 and 13)

EMILY ANN WELLMAN

Theatre—Keith's Jersey City.

Style—Dramatic Episodes.

Time—Thirty-seven Minutes.

Set—Special, in Three.

The act entitled, "An Actor's Wife," in which Miss Wellman is appearing, assisted by Richard Gordon and Company, is an anomaly. It is described in the billing as "Ten Dramatic Episodes" and it seems like a series of episodes taken for a motion picture, each of which expresses continuity in itself, but the whole lacking in the synthetic qualities necessary for the display of a finished film.

In a motion picture, the various episodes, though taken at different places and different times are pieced together in such a manner that the thread and theme of the story, despite the "flash backs" is visually absorbed by the audience, the mental bridging of the gaps being aided by the "leaders" or "sub-titles."

In this act, an effort has been made with various bits of business and conversations to accomplish the same thing, but it falls short of the desired result, it being next to impossible to tell whether the various scenes and "flash backs" were a part of the drama in rehearsal or not.

In the last episode, or flash, a few lines were written that referred to one scene, but insufficient explanation was given to indicate whether the whole series were a part of the rehearsal or not.

The act, in its initial episode, starts with some instructions given by a stage manager in the dark. An electrician and carpenter, with a hand flashlight, are then shown fixing a stage plug and some conversation ensues of a technical sort with reference to the "transformer." Light is projected in a circle on the stage from a lamp in the flies, which was very effective, several of the scenes being played in this circle of light.

The ingenue of the company, in a pretty dress, joins the men then and the dialogue acquaints the audience with the fact that a dress rehearsal is about to begin; there is also some talk about the relative merits and demerits of the other actors. It develops that the girl playing the maid is the wife of the leading man, Dick Ainsley, and that she is jealous of his love scenes with the "vamp."

The rehearsal starts, with a tall, dark-haired, typical vamp seated on a couch, center, in a gown of purple, and the maid, played by Miss Wellman, in a dress of blue, with white lace collar, cuffs and a ribbon of cherry colored velvet around her hair. The two smoke cigarettes and have a few lines preceding the entrance of Ainsley, prior to which the vamp makes an exit behind a screen, which is darkened to get ready. Some conversation takes place between Ainsley and the maid and there then follows a rehearsal scene between the vamp, who is a crook, and Ainsley, who is a secret service man. He tries to induce her to give up the life she is leading and assist him in his work. They make ardent love and he kisses her. The wife, who is the maid, enters at this point and makes decided objections to the strenuousness of the love scene, saying that she does not believe it is all acting. Remonstrances follow by the couple and the other actors and the stage manager tries to induce them to go ahead with the rehearsal.

All lights are then out and a foot spot shows a false wing, set well in "one," representing the interior of a stage hand's room. There is a bench and the carpenter and electrician discuss the interruption, the abilities of the various actors, the attitude of the wife and indulge in the usual line of stage hand's talk. On the steps, which are set well up-stage, leading to a small platform, Miss Wellman is discovered in a gown of green, which is the most daring ever seen by the writer, though worn by Miss Wellman very well. There was absolutely no back at all and very little front. The audience gasped.

Dick Ainsley, the husband, and the wife then have a wordy scene. The husband objects to the dress and the wife candidly says that she put it on to attract men. He then orders her to take it off, but she refuses. Ainsley, then, in a towering rage, grasps the dress and pulls it off, leaving Miss Wellman, who is a decided blonde, in black lingerie. Right here we had another gasp and thrill, for one breast was entirely nude. Miss Wellman said, "Dick," and after a slight pause, covered her breast with one hand and later pulled up the camisole top.

It was all very pretty and done in a highly artistic manner with a finesse that must be seen to be appreciated, but for vaudeville, at least, this seems to be carrying realism to a point that may, and most likely will, be frowned upon by the booking men.

This piece of business, as well as the whole act was away over the heads of those present in the auditorium of this house; they laughed in the wrong place, they applauded in the wrong place; on the whole it was a most annoying audience.

There was another intervening scene then way down in "one" by the stage hands to cover quite a lapse of time. It

seems that Ainsley had left the theatre, fallen for the vamp and left his wife.

The stage hands were most cleverly played and with a naturalness that cannot be surpassed. Lights out again and we see the vamp back, down and out and a scene with the ingenue takes place on the steps set at stage left. Dick makes his appearance and the girl faints. Another short scene with the stage hands was then switched to, in which they read newspaper accounts of Ainsley and the vamp and the fact that Ainsley is back in town. A short scene in a court-room between Ainsley, the judge and the vamp, was well played on a semi-darkened stage, and after a dark change, the home of the vamp was shown. It was really the same set, with a few changes. The act was not smooth at this point and the wait was noticeable.

The vamp, now dressed up, is at home with her husband and seems quite happy and peaceable. She plays the piano and the husband sings a number in good voice but is interrupted in the second chorus by one of the company. This was very natural, as was also the arrival of the other members who, in theatrical argot, remarked about various happenings at the theatre.

The party seems very complete when Miss Wellman arrives and, with Dick, they all exit into a side room with the announcement "wine is served," as the curtain descends.

The entire company, including Miss Wellman, histrionically, was of the highest order. There was not one weak character in the entire cast and it seems not as if the parts were created for the actors, but as if they were created for the parts. Belasco himself could not have picked a better cast.

No names, outside of Miss Wellman and Richard Gordon, who was quite forceful, are at hand or we would mention them all. If there is any choice, the part of the vamp stood out very well indeed and was not overplayed, an error that a less clever actress might easily have fallen into. The ingenue was good and the two stage hands are certainly worthy of especial mention.

From an angle of technical constructive-ness, the act seems lacking in that subtle something that makes for a good vaudeville act. The time and tenues of dramatic action do not seem clearly defined, at least they are not so from an audience standpoint, and, while there are many novelties in the manner of presentation, the staging being most artistic and the personification of excellence, nevertheless, it is doubtful whether the act in its present form, will prove suitable for vaudeville.

There is no doubt that it would make a very interesting and most likely commercially remunerative play. If Miss Wellman would rewrite these series of incidents with the basic idea into three acts and not lose sight of the fact that the present cast is the best she can get, she would have a novel piece of stage material that might go down in history as one of the gems of stage literature.

The presentation, when reviewed, showed more than reasonable smoothness for a new act, and must have been rehearsed for some time despite the undoubted cleverness of the players. There were a few uneven spots that could hardly be called rough and which will, no doubt, disappear with a few performances. None of the waits were tedious, but the one mentioned seemed a trifle long. The acting was very much above the average seen in vaudeville and of the better house Broadway variety.

H. W. M.

WALTER KAUFMAN

Theatre—American.

Style—Singing single.

Time—Ten minutes.

Setting—One, plain.

Coming on stage attired in full dress suit, with top hat, cane and a bouquet of flowers, he indulges in a lot of insane talk about prohibition, liquor, his wife, women and kindred subjects that some comedians utilize, without the saving grace of being funny.

After several minutes of talk, Kaufman went into a song which proved to be a welcome relief. He sings well. That is, he uses his voice to get the most out of it without over-straining, and delivers a number in good style. After his first number, he was called upon, when reviewed, to respond with three others, which he did. What Kaufman needs is some new talk about this old subject "Whisky." Then he should learn how to use it. With his singing voice and personality, which is good, thrown in, he will then prove a pleasing addition to the list of single entertainers. But, as the act is at present, he looks very small time.

S. K.

STARS OF BURLESQUE

Doing Wop
Returning
After 4 Years
in the Movies
with
Victory Belles

BEN MOORE

Working
For a
Real Man
James E. Cooper

HONEY
GIRL
BOUBRETTE
SEE ME WITH

MATTIE (BILLIE) QUINN

HARRY
HASTINGS
BIG
SHOW
COLUMBIA
CIRCUIT

FEATURING HIS
LATEST SUCCESSES
BLUE DIAMOND
AND NAUGHTY BLUES

NAT MORTAN

THE KING OF JAZZ

BOOKED TO JEAN BEDINI BY HARRY BESTRY

WATCH THE HAT SHIMMY
WITH JEAN BEDINI'S
PEEK-A-BOO
EMPIRE, BROOKLYN,
THIS WEEK

FEATURED
WITH

GEO. P. MURPHY

THE BIG
WONDER
SHOW

THE
REFINED
PAIR

A. William YOUNG & MAYO Mona

STRAIGHT

INGENUITY

WITH
PUSS
PUSS
THANKS TO
MAURICE
CAIN

WATCH
THIS BOY;
NO SPEED
LIMIT

HARRY HOWARD

JUVENILE
WITH
GROWN UP
BABIES

PRIMA
DONNA
MY FIRST
SEASON
IN BURLESQUE

Louise Mersereau

WITH
BATHING
BEAUTIES
MANAGEMENT
IKE WEBER

SOUBRETTE
SECOND
SEASON
WITH
BATHING
BEAUTIES

HELEN LLOYD

DIRECTION
ROEHM
AND
RICHARDS

FEATURED
COMEDIAN
WITH
BERNSTEIN AND
GALLAGHER'S
BATHING BEAUTIES

JACK HUNT

SEASON
1919-1920
1921-1922
1923

HAVEN'T A
MINUTE TO
MYSELF
WITH

JIM HORTON

ROSE SYDELL'S
LONDON BELLES
THIS SEASON.
GET ME?

PRINCIPAL
COMEDIAN
DIRECTION
IKE WEBER

HERBIE GLASS

WITH
SOCIAL
FOLLIES

WITH
BARNEY GERARD'S
"FOLLIES OF THE DAY"

MATTY WHITE and ULIS

"IN A
LEAGUE OF
SONGS AND SMILES"

AT LIBERTY

BERT GILBERT
Juvenile Eccentric Dancer

SEE

ROEHM
AND
RICHARDS

SOUBRETTE

PATTI MOORE

DIRECTION
ARTHUR
PEARSON

WITH
STEP
LIVELY
GIRLS

PRIMA DONNA
OF CLASS
SINGS IN
SEVEN
DIFFERENT
LANGUAGES

Lucille Rogers

AT NATIONAL
WINTER GARDEN
VOICE
PERSONALITY
AND
LOOKS

BILLY BLASK and IRENE KELLER

HEBREW COMEDIAN—WITH LENA DALY AND HER "KANDY KIDS" CO.

INGENUITY—WITH "WHIRL OF MIRTH" CO.

"SWEET SWEETIE GIRLS" KIND OF SHOW THAT AMERICAN PATRONS LIKE

Billy Vail's "Sweet Sweetie Girls," full of pretty girls, handsome costumes, attractive scenery, funny comedians and catchy music, proved a merry entertainment at the Star last Thursday night and, by the way, played to the biggest Thursday night so far this season. Manager Joyce has put wrestling in on Thursday nights and the old regulars were there in big numbers.

The show was well fortified with comedians, there being three all told, Eddie "Bozo" Fox, Ed. Jordan and Joe Young. Fox, the funny, clowning tramp, simply worked his head off. He is showing even more speed than he usually does. He has also changed to a cleaner make-up and has done away with the rubber nose piece, which is an improvement. He also discarded the dirty clothes. Fox is funny, has his own peculiar mannerisms, which are different than others, and takes all kinds of falls and bumps.

Jordan is doing black-face all through the show and is a finished performer, doing the

character of a real Southern negro, lazy but witty. He is very amusing in this role and has a lot of original ideas.

Young is a new one to us, and is doing an eccentric part, using an odd make-up and black rimmed glasses. He is fact, works hard, and does everything to please. He tumbles, bumps and does a lot of acrobatic stunts. With a little more burlesque experience he should develop into a corking good comedian.

Harry Morrissey is doing straight exceptionally well. He reads his lines nicely, has a good stage presence and is a neat looking and clean cut chap who can wear clothes.

Larry Clark is doing bits and taking care of them very well.

There is a big improvement in the work of Florence DeVere since she was here last season. She renders her numbers excellently and has a most natural way of working, seeming to be right at home every time she comes on

stage. She reads her lines effectively, her voice has improved and she knows how to put a number over. She dances gracefully and displayed a pretty form in tights. Her costumes are in keeping with her style of beauty.

Alpha Giles, a dashing little soubrette, put her number over with plenty of pep and injected a lot of the same stuff into the bits in which she appeared. She is a shapely little person.

Marion Lawrence is the prima donna, and, while she presents a good speaking voice, the same cannot be said about her singing, as she seems to experience difficulty when rendering her songs. Her costumes were very attractive, several of them appearing to us to be very much like those worn by Stella Morrissey, last season, when she was with this show. The three Barnard Girls were in several scenes and did very well.

The show was made up of bits, specialties and numbers. Fox offered his singing and

dancing specialty and it went over very well. Jordan and Fox were successful in their "dope" specialty, which had many brilliant lines. The act finished with a big laugh.

Young and Clark, in a burlesque pantomime act, were another hit. They worked it up to a dandy comedy scene.

The Barnard Trio, in a specialty, went big. One of the girls offered a neat Scotch dance, while the other two put a good double number over cleverly. They finish with a fine soft shoe dance.

Jordan was successful with his comedy talking act in one. He carries a trombone and makes an attempt to play it many times, but talks instead. He has worked up a lot of laughs and the act went very well.

The Fashion Show displayed some stunning gowns on the lady principals and the chorus girls.

The "Sweet Sweetie Girls" have one of the best working choruses we have ever seen at this house, the two end ponies being exceptionally clever workers as well as the little blonde girl next to the end girl on the right.

The "Sweet Sweetie Girls" is a real burlesque show and the kind they like and want on this circuit. Sid.

BURLESQUE NEWS

(Continued from Page 14 and on 27)

STARS OF BURLESQUE

Watch for the Big Surprise
Next Season.

TOM HOWARD

Producing for B. F. Kahn,
Union Square Theatre

The
Campbell
Kid

EDNA KNOWLES

Soubrette of
Herk and Pearson's
Hits and Bits

PERSONAL
MANAGER,
GEO. KING,
CARE OF
BESTRY'S
OFFICE

ARNETTE CREIGHTON

WITH
JEAN BEDIN'S
PEEK-A-BOO

THE
JAZZ
WOP
AND
PRIMA
DONNA

Rogers and Donnelly

A
BIG
SUCCESS
WITH
THE BIG
SENSATION

PRIMA DONNA
STEP LIVELY GIRLS
LATE OF A. E. F. IN
FRANCE AND GERMANY

LOUISE CARLYLE

PERSONAL
DIRECTION
EMMETT
CALLAHAN

SOUBRETTE
PARISIAN.
WHIRL

TRIXIE "PATSY" AYERS

DIRECTION
GEO. M. KING
and
HARRY BESTRY

JACK

CALLAHAN AND BROADHURST

GEORGE
WITH
GOLDEN CROOKS

MYSTERIOUS TRAMP

DANCING DOPE

YARD
AND
A HALF
OF
SPEED

WEE MARY McPHERSON

WITH
PAT
WHITE'S
GAIETY
GIRLS

INGENUE

MYRTLE ANDREWS

BROADWAY
BELLES

AUSTRALIAN
SONGSTRESS
PRIMA
DONNA

LILLIAN ROCKLEY

PAT
WHITE
GAIETY
GIRLS

INGENUE WITH
THE PRIMA DONNA
VOICE

MABEL BEST

WITH GOLDEN CROOKS
DIRECTION
HARRY BESTRY

MY FIRST SEASON
IN BURLESQUE

YES, I'M
NEW TO
BURLESQUE

GLADDIE RILEY

WITH
POWDER
PUFF REVUE

SOUBRETTE

SPEEDING
ALONG ON
THE AMERICAN
CIRCUIT

BETTY PALMER

THIS
WEEK
PHILA-
DELPHIA

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STARS OF BURLESQUE**PEGGY HART PHIL**

DANCING SPECIALTY

BROADWAY BELLES

BABE QUINN

SOUBRETTE

BOWERY THEATRE

FLORENCE MASCOTT

INGENUE PRIMA DONNA

Direction—IKE WEBER

"OH BY JINGO" CO.

HELEN RIKHOFF

INGENUE SOUBRETTE

SAM HOWES JOLLITIES, 1920

LILLIAN NORWOOD

SOUBRETTE

SAM HOWES JOLLITIES OF 1920

LEW TURNER

JUVENILE

BEST SHOW IN TOWN

JACK HASKELL

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JACK SHUTTA

TRAMP COMEDIAN

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WITH GIRLS FROM JOYLAND

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SOUBRETTE STONE AND PILLARD SHOW. MY FIRST SEASON IN BURLESQUE

BEATRICE ROGERS

PRIMA DONNA

STROUSE AND FRANKLYN'S ROUND THE TOWN

FRED REESE

STRAIGHT MAN

"VICTORY BELLES"

BERTHA STROLLER

INGENUE

BIG WONDER SHOW

GERTRUDE HAYES, Jr.

INGENUE LEADS

FOLLIES OF THE DAY

HARRY HILLS and EMERSON IDA

WITH TITTLE TATTLES OF 1920

SEVEN HITS IN FORTY-FOUR SHOWS

(Continued from Page 5)

at the Winter Garden for as long a period as they did.

However, the "Brevities" show has a very good chance of developing into a real hit. For, besides the trio of stars who appear in it and whose names are blazoned forth brightly on the front of the house, the producer is making an earnest effort to remedy all the weak spots the show contained at the beginning. Its first week's business, growing out of but six performances, for it did not open until Wednesday night, totaled \$26,500. But, last week, its first full seven days at the Winter Garden, it played to upward of \$30,000.

Fred Stone, in "Tip Top," opened at the Globe Theatre last Tuesday night and, since that time, this newest Dillingham production has played to capacity business. A Dillingham production with Fred Stone in it, playing at a Dillingham-owned theatre, is a theatrical combination which cannot fail to get money, especially during the first few weeks of its run. And, though the indications are that "Tip Top" will play to capacity throughout a protracted run, whether or not it will achieve the hit scored by "The Night Boat" at the Liberty Theatre remains to be seen. Its success on the road is assured in any event.

"The Mirage," the Selwyn dramatic production by Edgar Selwyn, with Florence Reed featured, was the first show to be housed in the newly built Times Square Theatre in West Forty-second Street, this theatre being the first finished of the two that the Selwyns are building simultaneously, the other one being on Forty-third Street directly behind the Times Square. Anyhow, "The Mirage" is gaining in patronage from week to week, having made money from the very beginning, and, since last week's takings totaled approximately \$20,000, the indications are that this show will develop into a capacity hit.

"Pitter Patter," William B. Friedlander's production of a musical adaptation of Willie Collier and Grant Stewart's farce, "Caught in the Rain," adapted by Will M. Hough, with lyrics and music by William B. Friedlander, opened at the Longacre Theatre September 28 and seems to have settled down to a successful run. The Longacre is not a very large theatre, so that when "Pitter Patter" played to \$14,500 last week, it was playing near to capacity. If this show were housed in West Forty-second Street, there is no doubt but what it would score mightily.

Speaking of West Forty-second Street brings to mind "The Woman of Bronze," show which Margaret Anglin is using as her current dramatic starring vehicle. The show opened at the Frazee Theatre September 7, but failed to draw to any great extent during the first few weeks. But the succeeding week's business has proven a comparative boomerang. The receipts took a jump and have almost landed the show in the out and out hit class. Miss Anglin is undoubtedly the paramount attraction, for the show, which was adapted by Paul Kester from the French of Kistemaeker, was mildly received by the reviewers following its opening.

Down at the little Greenwich Village Theatre, on September 29, Max Marcini made his initial bow as a producer with a comedy called "Three Live Ghosts," which is a dramatization by Frederic S. Isham of his own novel of the same title. Undoubtedly Max Marcini had something to do with the book's dramatization, but he has seen fit to hide his functioning behind the mere statement that he is the

show's producer. While "Three Live Ghosts" has not been playing to capacity even at the Greenwich Village Theatre, the sudden demand on the ticket brokers for tickets during the latter part of last week, indicates that the show has a good chance of going over. Besides, it received very good notices from the reviewers.

"Jim Jam Jems," John Cort's latest musical production, with Ada Mae Weeks featured in the cast, opened at the Cort Theatre October 4. During the first few days, there was a notable lack of patronage, but, beginning with Wednesday's matinee performance, business began to increase considerably, this being due probably to the handling of tickets for the matinee performance by Joe LeBlanc, who seemed to be doing an extensive business in "Jim Jam" tickets that afternoon. By Saturday afternoon, the show's business had developed to such an extent that it now begins to loom as one of the season's successful musical shows. Incidentally, Joe LeBlanc's cut-rate agency no longer receiving tickets for "Jim Jam Jems."

"The Treasure," on the other hand, while not quite up to the high dramatic standard established by the Theatre Guild at the Garrick Theatre during the last two seasons, nevertheless, will get a fair share of patronage above the subscription quota which helps materially in maintaining this house for the Guild. "The Treasure," which is from the Yiddish of David Pinski, opened at the Garrick October 4. Its stay at the house is limited, because of other productions which the Guild has scheduled for this season. Nevertheless, had the show been another "John Ferguson" or "Jane Clegg," it would probably have been housed in one of the theatres on Broadway following its engagement at the Garrick.

Some other shows of the present season, reckoned from July 30, which are making money for their producers but could scarcely be considered hits are: "Anna Ascends," Alice Brady's current starring vehicle, produced by her father, William A. Brady, at the Playhouse September 22. Miss Brady scored a personal triumph in the play, which was written by Harry Chapman Ford and that probably accounts, more than anything else, for the fact that it is making money for its producer. The two Belasco productions, "Call the Doctor," which opened at the Empire Theatre August 31, and "One," by Edward Knoblock, which opened at the Belasco Theatre September 14 and which is Frances Starr's current starring vehicle, are getting money, with "One" the more firmly established of the two.

George M. Cohan's new productions here this season includes "Genius and the Crown," which opened at the George M. Cohan Theatre September 6. John T. McIntyre and Francis Hill were the accredited authors of this play, but it is known that G. M. C. himself was its principal dramatic functionary. Be that as it may, the play did not last, for it closed September 25. Cohan followed this production at the Theatre which bears his name with "The Tavern," a comedy with a surprise finish by Cora Dick Gantt. Arnold Daly is the featured player in the cast, but it is not playing to capacity business.

George Arliss, in Booth Tarkington's "Poldek," which George Tyler produced

(Continued on Page 30)

COMEDY SCENES

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BRADY OPENS WESTERN PIECE

SYRACUSE, Oct. 8.—"Out of the West," a new play by Eleanor Gates and reminiscent of that author's series of Western stories, with which readers of the *Saturday Evening Post* are familiar, made its initial bow to the public under the management of William A. Brady, at the Wieting Opera House, here, this week. Although highly melodramatic in spots, the piece is tinged with enough romance and genial humor to suit the fancy of the average theatre-goer. What crudities cropped up in the premiere can be easily eradicated, as the play is well constructed and the theme an interesting one.

Curtiss Cooksey portrays the leading male role, that of a colloquial Westerner, red-blooded to the nth degree, who comes to New York to wear off the rough edges and reveal the lustre of his character. There he encounters a sweet little blind girl, played by Marie Goff, whose main reason for existing is that she knows how to deftly roll cigarettes, which work is done in a cigar store window.

Of course, the big-hearted Westerner is at once interested and attracted. His interest in the girl increases when he learns that she is about to be forced into marriage by an unscrupulous brother. The man from the West then intervenes and decides to send her to a hospital for an operation on her eyes.

From this point on, the romance and adventure proceed merrily. The unscrupulous brother is disclosed as the leader of a band of crooks, the girl's sight is eventually restored and everything ends happily.

Cooksey did admirable work in the leading role and his characterization of the Western hero type was excellent. Miss Goff played the part of the blind girl with a winsomeness and charm that left little to be desired. Harry Chaffin, in a comedy role, produced a number of laughs, while the rest of the cast, including Clyde Hunnewell, Helen Hudson, Viola Leech, J. Palmer Collins and Walter Davis, portrayed the roles assigned them in a most capable and effective manner.

TRIED FAKE CONCERT

MORRISTOWN, N. J.—After several hundred tickets for a John McCormack recital had been sold in this town last week, an inquisitive native called up the offices of Charles L. Wagner, the tenor's manager, in New York, and learned that McCormack had not yet returned to this country from Australia. The fake impresario was immediately placed under arrest and is now in jail pending trial.

The tickets and advertisements were to the effect that McCormack would make an appearance at the High School Auditorium last Saturday night.

BURLESQUE NEWS

(Continued from Pages 14 and 25)

**TOM HOWARD PUTS
ON GOOD SHOW, WELL
STAGED, AT KAHN'S**

Another good comedy show was staged by Tom Howard at Kahn's Union Square last week, and it was creditably acted. Kahn must have a new scenic artist, as the last few times we have seen his shows, a noticeable improvement has been marked in the class of scenery in this house. He is using a new set with each scene in every show and is in keeping with the book or scene. It is artistically painted in bright colors and helps lend class to the shows.

Producer Solly Fields extended himself last week and staged some very pretty numbers. The girls worked well in them, too. The costumes also looked bright and better than we have seen them here recently.

The show was in two acts, Howard calling the first part "When the Cat's Away" and the "Bull Fighters" being the title on the other. Both were crowded with comedy situations and catchy numbers.

The opening ensemble was prettily staged in a Roof Garden and was well carried out by the chorus. This was followed by a dialogue between Howard and Rose, which was amusing. The lines were good, but the way these boys worked the scenes up had the house in an uproar Tuesday afternoon.

Margie Pennetti, in a dress suit, had the first number, singing "Love, Honor and O'Baby," assisted by the chorus. Walsh and Howard stepped in and helped on the encore. The number went over big and was nicely staged.

The "diamond pin" bit was next and proved a good laughing scene, as Howard, Rose, Walsh and Miss Dix did it.

Miss Bell, singing "You Never Can Tell," with the chorus in the background, was well received.

The "Won't Look At a Woman" and "Table" bit, blended together, offered much amusement as given by Howard, Rose, Flaig and the Misses Beall, Dix, Bell and Pennetti.

Miss Dix put "Family Is Jazz Mad" over to the satisfaction of the house.

The "Wife and Girls" bit proved a funny scene, with Howard, Rose and the Misses Bell, Pennetti, Beall and Dix in it. There was a good argument scene in the bit that was nearly spoiled by two of the women laughing while bawling one another out. They pulled themselves together just in time to save the scene.

"Irish were Egyptian" was put over with plenty of pep by Miss Beal and the chorus.

The "lie" bit kept the audience in good humor as done by Howard, Rose and the Misses Bell and Pennetti.

Miss Bell, with "Look In Your Wonderful Eyes," was very successful. Six of the girls, in union suit, made a good showing in this number.

The cast is the same as when we saw the show last, being composed of Tom Howard, Joe Rose, George Walsh, Gus Flaig, Norma Bell, Margie Pennetti, Hattie Beall and Mae Dix.

Since Howard has been producing the shows at this house a big improvement in the business can be seen. There were only a few empty seats last Tuesday afternoon, which is going some, with the World's Series going on just across the river.

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Donna**Emma Kohler**Jas. E. Cooper's
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SOUBRETTE

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PARTS
AND SPECIALTY**THE VERSATILE PAIR**WITH JEAN BEDINI'S PEEK-A-BOO
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BOBBY CLARK IN
PRINCIPAL COMEDY ROLE
OPPOSITE PAUL McCULLOUGHDOING
DUTCH**KARL BOWERS**WITH THE
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FOLLIES
DIRECTION
ROEHM &
RICHARDSIN OUR
SPECIALTY
"FUN AT THE
BOX OFFICE"**BILLY NOBLE and REGINA BROOKS**WITH
FLASHLIGHTS
OF
1920FIRST SEASON
IN
BURLESQUE
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WITH
SWEET SWEETIE
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DRAMATIC AND MUSICAL

(Continued from Page 19)

"TIP-TOP," FRED STONE'S NEW PIECE, IS WORTHY OF DILLINGHAM NAME

"TIP-TOP." A musical comedy in
two acts and five scenes. Book and
lyrics by Anne Caldwell and R. H.
Burnside; music by Ivan Caryll.
Presented by Charles Dillingham at
the Globe Theatre, Tuesday evening,
October 5, 1920.

CAST

Judge Tiger.....Oscar Ragland
Lawyer Pussyfoot.....Dan Baker
Lawyer Maltese.....Bert Jordan
Miss Puff.....Marie Sewell
Charlie Youngcat.....Tommy Bell
Court Clerk.....Fred Brown
Court Attendant.....Billy Brown
Court Attendant.....Harry Brown
Court Attendant.....Verne Brown
Court Attendant.....Alfred Brown
Fairy Justicia.....Helen Rich
Jonas Barker.....Oscar Ragland
Dick Derby.....Scott Welsh
Tipton Topping.....Fred Stone
Lord Cyril Gower.....Roy Hoyer
Jinia Jones.....Teresa Valerio
Alise.....Gladys Caldwell
Bad.....Vivian Duncan
Worse.....Rosetta Duncan
Nina.....Marie Sweet
Adele.....Pauline Hall
Rosalie.....Ursula O'Hare
Bertha.....Geraldine Alexander
Sharp.....Dan Baker
Smart.....Bert Jordan
Lampighter.....Gus Minton
Lizzie Cowface.....Charles Mast
Sheriff.....Ray Talmadge
Wenotha.....Princess White Deer
Judy.....Violet Zell
Professor Dipp.....Gus Minton
O'Sullivan.....Oscar Ragland
Fairy Caprice.....Anna Ludmila

Bang!!! ——— Dynamite? No, just
another keg of home brew and, up from the
cellar came Fred Stone with the speed of
a skyrocket.

Thus was the eleventh season of the
Globe Theatre ushered in and thus did the
most versatile of comedians return to
Broadway after three years' absence. The
occasion marked the premiere of "Tip-
Top," and tip-top entertainment it was.
"Tip-Top" has been called an extrava-
ganza of music and to this might be added
pretty girls and lots of other things. But
it was the seemingly unlimited variety of
amazing stunts indulged in by the star
that held first place. There is no resting
on laurels for Fred Stone; not by a long
shot. From the moment he makes his
somewhat startling and downright uncon-
ventional entry, until the final curtain, he
keeps the whole audience happy with his
antics.

Just what heretofore unheard-of stunt
the comedian intends to pull off next, keeps
one at a fever pitch of anticipation. When
he was not jumping in and out of barrels
or sniping cigarettes from out the other
players' mouths with a whip, he was dis-
porting his powers as a marksman or play-
ing Indian. Then he danced as only he
can.

Although Stone was pretty much the
whole show, there were others, however,
who contributed considerably to the success
of the evening. For instance, there were
our old friends the Six Brown Brothers.
Then, too, we were introduced to some
newcomers, sixteen of them, to be exact.
They are billed as the London Palace Girls.
But, that doesn't really matter much, for
it was the wholly delightful way in which
they danced that awoke the interest and
admiration of those out front.

The Duncan Sisters, with their laugh
getting comedy routine, the prancing Prin-
cess White Deer, dainty Anna Ludmila
and Gladys Caldwell and a host of others
rounded out a cast of exceptional excel-
lence. Now and then the show gives evi-
dence of the libretto, written by R. H.
Burnside and Anne Caldwell. There are
a number of sprightly tunes by Ivan Car-
ryll, which, together with the excellent
staging and lighting effects, places "Tip-
Top" in a class with "Chin-Chin," "Jack
O' Lantern" and other Stone shows.

STARTING MEGRUE PLAY

"The Same Old Thing," a new play by
Roi Cooper Megrue, will soon be placed
in rehearsal by the Selwyns.

NEW THEATRE GUILD PRODUCTION A SATIRE ON HUMAN NATURE

"THE TREASURE." A comedy in
four acts by David Pinski, translated
by Ludwig Lewisohn. Presented by
the Theatre Guild, Inc., at the Gar-
rick Theatre, Monday evening, Oct.
4, 1920.

THE CAST

Chone.....Dudley Digges
Jachne-Graine.....Helen Westley
Tille.....Celia Adler
Judeke.....Fred Eric
The Marriage Broker.....Edgar Stehli
Soskin.....Henry Travers
The President.....Erskine Sanford
Members of the Society—William
Rothschild, Jacob Welsler, S. Kar-
rakis, Anthony Joehim.
A Lawyer.....Edwin Knopf
An Hysterical Woman
Lina Stephana
An Old Woman.....Rolla Lyons
A Young Woman.....Mary McAndrews
Her Little Daughter
Florence Curran
A Girl.....Valerie Stevens
A Woman.....Adelina Thomason
Another Woman.....Edith Leighton
A Young Man.....Saul Michaels
Another Man.....William Worthington

At various times during the enactment of
"The Treasure" one would imagine that he
was making a visit to the House of David.
Whiskers in abundance sprout from the
chins of most of the characters. In fact,
about the only thing that they seem to have
in greater abundance than whiskers is hyp-
ocrisy and greed. These qualities run
rampant through the four acts, which tend
to show to just what extent some mortals
will go in their efforts to corral the coin
of the realm.

The piece entails a great deal of comedy,
practically all of which is in a satirical
vein. It is biting and sardonic.

For the most part, the acting is very
good, especially the portrayal of the imagi-
native grave-digger's daughter, as played
by Celia Adler, whose desire to be a mil-
lionaire for a day results in a rather
vivid dissection of the human character.

Tille, the daughter of Chone, the grave-
digger of a small Russian community, is a
fanciful young Miss with a ninety-horse
power imagination. In her father's hovel,
her thoughts centre on a handsome husband
and untold wealth. Judeke, her half witted
brother, while burying a pet dog, has dug
up a number of golden coins, which leads
to the belief on the part of his sister,
mother and father that a treasure of untold
wealth is buried in some part of the grave-
yard. Tille, after a struggle which tends
to reveal the skeleton hidden in the family
cupboard, manages to get the greater part
of Judeke's sudden wealth. Meanwhile, the
latter, due to a sudden mental attack, has
forgotten the spot where he has buried his
dog, the hidden place of the supposed treas-
ure.

Desirous of experiencing all of the sen-
sations of a young woman of means, Tille
proceeds to replenish her wardrobe on a
most extensive scale. Her resplendent at-
tire leads to the circulation of a report that
the Chones have unearthed a hidden treas-
ure. The hypocrisy and greed of the
natives in all their sordidness is then
brought to light. Every one in the com-
munity, from the butcher to the lawyer and
physician, suddenly decides to call on the
grave-digger. The character of each and
every one is bared, with the result that, all
combined, they would not be worth as
much as a rain check after four and a half
innings of a ball game. When they dis-
cover that the grave-digger has, in reality,
not yet unearthed the treasure, the natives
begin a hunt of the graveyard which tends
to show to greater advantage just how low
mere man really is.

The settings were very effective, espe-
cially the final scene, which depicted the
graveyard and the wild hunt for the sup-
posed treasure. Fred Eric showed to good
advantage in the role of the half-wit, while
Dudley Digges and Helen Westley proved
effective in the roles of the grave-digger
and his wife. The rest of the company
filled out well in the supporting roles.

"JIM JAM JEMS" MADE UP OF VAUDEVILLE PEOPLE, ACTS AND JAZZ

"JIM JAM JEMS." A musical pastime in two acts, by Harry L. Cort, George A. Stoddard and James Hanley. Presented by John Cort at the Cort Theatre, Monday evening, October 4, 1920.

THE CAST

Cyrus Ward.....Stanley Forde
June Ward.....Ada Mae Weeks
Annette.....Irma Marwick
Philip Quick.....Joe E. Brown
Johnny Case.....Frank Fay
James.....Harry Langdon
Geraldine McCann.....Kathryn Miley
Archie Spotter.....Ned Sparks
Birdie McIntyre.....Virginia Clark
Murphy.....Garrison Jones
Minnie.....Gay
O'Ryan.....Joe E. Miller
Miss Taken.....Rose Langdon
Mr. Jazz.....Roscoe Ails
Miss Jazz.....Midgie Miller
Rosie Robbins.....Zoe Barnett
Harry Judson.....Paul McCarthy
Miss Pad and Miss Penell
The King Sisters
Miss High.....Cecelia Edwin
Miss Lowe.....Viola Duval
Miss Sextette.....Madge Lawrence
The Temple Four—Arthur Brooks,
Thos. E. Woods, Harry R. Maurer,
Murray Hart.

A typical girl show, with a thread of a plot and entailing a number of vaudeville specialties, "Jim Jam Jems," described as a musical pastime by Harry L. Cort and George E. Stoddard, with music by James Hanley, was fairly well received on the opening night. The story, although threadbare, is interesting, the comedy meaty, the music catchy, while the piece is well supplied with dancers and comedians.

But the real attraction of the piece is Ada Mae Weeks. She sang in good voice, while her dancing was a constant source of pleasure throughout the six scenes. Miss

Weeks, however, although the feature of the piece was not alone in making the evening a pleasant one. Roscoe Ails and Midgie Miller did well with their exhibition of jazz and eccentric dancing. Joe Brown scored a comedy hit in a waiter's role.

What plot there is to the piece concerns the varied adventures of a young girl, portrayed by Miss Weeks. She is quite wealthy, this young lady, and has a desire to become more acquainted with the Great White Way. Her uncle is well acquainted with that famous lane, however, and is strong in his belief that it is no place for a girl. So he advertises for an adventurous youth to show her just why it is not. Of course, the advertisement is answered by a young man who, with the girl, starts out to do the old town in proper style.

RUDOLPH SHILDKRAUT, YIDDISH ACTOR, SCORES IN NEW JEWISH PLAY

"GOD OF REVENGE." A drama in three acts, written by Sholom Asch and produced at the Jewish Art Theatre on Friday evening, Oct. 8, under the direction of Rudolph Shildkraut. Scenic effects by J. Foshko.

CAST

Yankel Sapshovitch
Rudolph Shildkraut
Sara, his wife...Renrietta Schnitzer
Rivkele, their daughter
Henrietta Schnitzer
Hindel.....Liza Voron
Manke.....Rose Silbert
Reizel.....Bessie Mogulescu
Bashe.....Sarah Kutner
Shloyme.....Gustav Shacht
Reb Eill.....Max Skulnik
Reb Yankev.....Jacob Katzman
A prospective father-in-law
Louis Weissberg
A woman.....Annie Shapiro
An old beggar.....Isidore Elgard
A young beggar.....Sam Pecker

"For I, the Lord thy God, am a jealous God, visiting the iniquities of the fathers upon the children of them that hate me, unto the third and fourth generation".

With this passage from the Mosaic code firmly fixed in his mind and with a basic knowledge of "Mrs. Warren's Profession" as a working start, Sholom Asch has turned out a drama of Yiddish life in Russia that is like a page lifted from the diary of everyday life anywhere the world over. Occurrences such as make the basis of this play are commonplace. You read of them in newspapers every day, yet seldom see them depicted on the stage. Often, in real life, the disregard of a father and mother for the law of God and mankind bring about untold misery and same, in which the children suffer heavily.

Yankel Sapshovitch is the keeper of a disorderly house in one of the cities of Russia, and through the running of the house has acquired a fortune and a bad reputation. He has a daughter who, rogue that he is, is the apple of his eye, for all that a father can do to give a daughter a fair start in life he does. The mother of his child is one of his former concubines.

The play opens showing the upper rooms in Yankel's house, used by his family as living quarters. He is about to install an ark in his home and consecrate his daughter to living a good Jewish life. Yet, despite his intention, his ill fame keeps good Jews from his house. The end of the first act finds Yankel on his way to a synagogue with the Rabbi, to receive the Torah, glorying in the fact that he can walk the street at the side of so holy a man. In his house, however, is a different scene than that which he and his wife have pictured. Unbeknown to him and his wife, his daughter has become the slave of an unholy passion, aroused in her by one of her father's hangers-on.

The second act shows the interior of Yankel's house of ill fame, with his women

at play. It is closing time and he visits his "dears" to check up their day's earnings. His daughter by this time has become such a slave to lustful passion, aroused in her by Manke, a concubine, that not a day passes in which they do not meet. Unhappily for the child, her father discovers her on one of these nightly visits and it befalls her ill at his hands. Later, however, the influence of Manke proves too strong to be resisted and she returns. It is then only a matter of a little while before Manke has her again hypnotized by passion and at her will.

Another house of ill fame is their destination. For it seems that Manke has had revenge ranking in her heart for a long time and her only intent is to ruin the daughter of him who brought about her own downfall.

The third act shows again the upper rooms in Yankel's house, but there is no gayety there now. It is slovenly, dark and unkempt, and Yankel, one time philosopher, although he was in a dishonorable profession, is now a man with one obsession, namely, that God punish him.

The mother, sensing where her daughter might be, goes there and, by playing on the vanity of a certain young man who works the streets, succeeds in bringing her home.

In the meantime, a schachten or match-maker has arranged a marriage between the girl and the son of a rabbi. Crazy with grief, Yankel exposes his and his wife's ill fame, and his daughter's uncleanness, then taking them both by the hair of their heads, throws them out of the house. The last shred of his reason gone, he then tears his hair and, beating his breast, cries out:

"What need have I of a religion, a Torah, a wife or a daughter? What need have I of a God? I have nothing and I need nothing."

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AGAIN FEATURED
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JAY "FLIP" FLIPPEN

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JEAN FOX

INGENUE

ROUND THE TOWN

ARLONE JOHNSON

THE JOY GIRL

WITH "HURLY BURLY"

THANKS TO JOE WILTON

SEVEN HITS IN FORTY-FOUR SHOWS

(Continued from Page 28)

and which opened at the Park Theatre September 9, is just managing to hold on, aided and abetted by Joe LeBlanc and his mob of customers.

"Opportunity," it now develops, has managed to last longer than "Crooked Gamblers." The latter show closed last Saturday at the Hudson Theatre, where it may be said to have been one of the two shows that inaugurated the present theatrical season, "Opportunity" was the first one. The latter show, which is William A. Brady's production, opened at the 48th Street Theatre July 30, in a race with A. H. Woods' "Crooked Gamblers," opened at the Hudson the following day. Both plays' theme dealt with the stock market and each producer was eager to get his show into New York first. Not only did Brady win the opening honors, but his show appears to have settled for a run, with the help of Joe LeBlanc.

Leo Ditrichstein inaugurated the new season as a producer with the play called "The Americans in France," which, in partnership with Lee Shubert, he produced at the Comedy Theatre, where it opened August 3. But this adaptation of the French from Eugene Brieux was not destined to linger long on Broadway. It was withdrawn after a few weeks.

Wilson Collison then came along as a producer-dramatist with a naughty farce which he called "The Girl With the Carmine Lips." This show opened at the little Punch and Judy Theatre August 9, and, after lingering in this house a few weeks, Charles Hopkins, the theatre's owner, sent the Sheriff up to attach Collison's scenery. That meant quietus for "The Girl With the Carmine Lips." And the red lipped one has now been permanently embalmed.

"Good Times" opened at the Hippodrome August 9, but this musical spectacle's success is now ancient history. It is not reckoned among the new season's successes because it is the sort of show that stands in a class all by itself.

"Scrambled Wives," a comedy by Adelaide Matthews and Martha M. Stanley, was brought to the Fulton Theatre August 5 by Adolph Klauber, whose first production of the season it was. It managed to remain at the Fulton until October 2, all the time playing to an average of \$5,500 a week, which put a few dollars into Klauber's pocket each week, even at that figure, for the show cost him very little to run. As a matter of fact, he might have kept his show at the Fulton to this day were it not that he was urged to make room for "Enter Madame," a hit show, and, wishing to do Oliver D. Bailey, lessee of the Fulton, a favor, he vacated the theatre and took his show to Chicago.

"Ladies Night" opened at the Eltinge Theatre August 10 and, in this farce, written by Avery Hopwood and Charlton Andrews, A. H. Woods has the hit farce of the season thus far. That it was not reckoned among the seven big hits is due to the fact that its matinees have not been as strong as they might, when the evenings' patronage is compared.

"The Charm School" is a comedy by Alice Duer Miller and Robert Milton, with one song in it by Jerome Kern. With this show, Robert Milton made his initial bow as a producer. It opened at the Bijou August 2, remained at that house for several weeks and was moved to the Thirty-ninth Street where it remained a few weeks and has now been moved back to its original home here. The show received fairly good notices here and actually has sufficient merit to insure a protracted run, but it will probably never be a sell-out show. That is to say, on certain days only, probably Saturday, the show may be relied upon to do capacity business.

Comstock and Gest brought "The Cave Girl," by Guy Bolton and George Middleton, to the Longacre Theatre on August 18, where it remained until three weeks

ago. Then it was sent on tour and last week its road existence came to an end. The same producers did not have much luck with Frederic and Fannie Hattons' play, "The Checkerboards," which opened at the Thirty-ninth Street Theatre August 19. It closed two weeks later.

Earl Carroll's "Lady of the Lamp," which he not only wrote but also produced in association with A. H. Woods, was first unveiled here at the Republic on August 17. The play has managed to hold its own on Broadway to date, Joe LeBlanc figuring prominently in the "holding" process. But that Carroll's faith in it remains unshaken is indicated by the fact that he recently bought out Woods' proprietary interest in the show.

"Spanish Love," the three act drama with music by Avery Hopwood and Mary Roberts Rinehart, from the Spanish of Jose y Codina, Carlos de Batlle and Antonin Lavergne, with music by H. Maurice, is a Wagehals & Kemper production which opened here at Maxine Elliott's Theatre on August 17. Its business has increased from week to week until now it looks as if it will remain here until after Christmas.

"Immodest Violet," a William A. Brady production, lasted just one week in August, and is, therefore, not worth talking about.

"Happy-Go-Lucky," one of A. N. Woods' British importations, opened here at the Booth Theatre August 24, with O. P. Neggie featured in the cast. This comedy was written by Ian May, and while a big hit in England, has just managed to eke out an existence here.

"Paddy, the Next Best Thing," also a British importation, was adapted by Gayer Mackay and Robert Ord from the novel by Gertrude Page. Robert Courtneidge is designated as the producer, but Walter Jordan, Bob Campbell and Lee Shubert are reported to have an interest in the show. It opened here August 27 at the Shubert Theatre, was transferred to the Thirty-ninth Theatre and closed there last week, struggling along throughout its engagement here.

Another show of British extraction is Graham Moffatt's "Don't Tell," produced by William Morris, and which opened at the Nora Bayes Theatre September 27, with the author and his wife featured in the cast. This Scottish comedy closed last Saturday night.

"The Sweetheart Shop's" Chicago reputation failed to do it much good in this city, for this Edgar MacGregor and William Moore Patch musical show, by Anne Caldwell and Hugo Felix, is scheduled to leave the Knickerbocker Theatre, where it opened August 31, and take to the road. This show might have done good business if it were housed in a theatre located further uptown. As it is, it may be sent back to Chicago eventually, where it not only was very well liked, but also played to great business. It might have been there yet if its producers hadn't insisted on grabbing the Knickerbocker under the terms of their booking contract. A. L. Erlanger suggested that the show be allowed to remain in Chicago despite the contract for the Knickerbocker here.

"Little Old New York," Rida Johnson Young's comedy of this town as it used to be, produced by Sam N. Harris, opened at the Plymouth Theatre September 8, and is doing a good business, especially the latter days of the week. It looks as if this show were going to enjoy a long run here.

"Little Miss Charity" was produced by Richard Merndon, and opened at his Belmont Theatre September 2. The reason

(Continued on page 34)

Theatrical People when in Bennington, Vt. stop at

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"MAID TO LOVE" PLEASES

"Maid to Love," the new Raymond Peck-Percy Wenwrith musical comedy now playing in the middle west, is meeting with much success and is pleasing large audiences wherever seen.

Last week it was in Indianapolis and the *Indiana Daily Times* said of it:

"Every once in a while a musical comedy is produced that contains everything a musical comedy should and nothing that it shouldn't. When that miracle comes to pass the theatre going public from Maine to California and from Idaho to New Mexico rise and show their appreciation by storming the box office and the S. R. O. sign gets plenty of exercise. Such a production is 'Maid to Love,' the current offering at English's. No one seems to know much about 'Maid to Love.' From whence it came, who produced it or why.

"Gleason & Black are responsible for the production, Percy Wenwrith wrote the music and Raymond A. Peck the lyrics, read the announcements, but that meant nothing to the critic or the man who has followed the theatre for years.

"Those were unknown names—but no more. As for the story itself, it's just the same conventional plot—a charming man about town played by Vinton Freely as Anthony Stanton, who falls desperately in love with Dears Darcy, whose role is handled by Miss Lillian Ring, and his efforts to win her consent over the prejudice of her father, the exposure of the villain who puts a crooked deal and the fake marriage certificate (which of course falls into the hands of irate papa) forms the plot of the story.

CARILLO HAS MEDIOCRE PIECE

ATLANTIC CITY, N. J., Oct. 11.—Leo Carillo, in Louise Coleman's new romantic comedy "The Toreador," made his appearance last night at the Globe Theatre, to an expectant audience whose memories of "Lombardi Ltd." were still fresh and whose hopes for Mr. Carillo were, therefore, high. But Louise Coleman resorted to a lot of theatrical shoddy for material and, very often, taxed human credulity to the breaking point with an action that savors of the old penny-a-liner. As a result, Carillo was unmercifully taxed and though his acting was that of attractive quality which he exhibited once before in a part similar, at least in mood, he could not save the piece from mediocrity.

Booth Wooster gave him splendid support considering the meagreness of her part and George Marion did an excellent picture of a fiery Mexican of insidious methods and a greed for power.

The play begins with the return of an American to Mexico to see the son he left behind him twelve years or so before, because of a quarrel with his mother. The son is a guitar-playing, love-making Spaniard and meets with the disapproval of his American father. The son turns bull-fighter and eventually makes a lot of money.

The father, part owner in a mine in Mexico, learns to admire his son for his prowess. Then some half-baked revolutionists attempt to rob the mine. The toreador's friends learn of the scheme, buy his father's share of the mine and, by proving it as the property of a Mexican, manage to checkmate the insurgents. The whole show, though colorful and naive, is somewhat makeshift and haphazard. It bears the marks of having been tailored to fit Mr. Carillo and an indifferent fit it is.

MRS. HARRIS REHEARSING

"The Proper Spirit" was placed in rehearsal Monday by Mrs. Henry B. Harris. Willard Robertson and Kilbourn Gordon are the author of the piece.

MADISON'S BUDGET No. 17

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"TATTLE TALES" REOPENS

BOSTON, Oct. 12.—After being fixed up since it closed in Milwaukee a couple of weeks ago due, it is said, to a disagreement with the Shuberts, and now without either the presence of Johnny Lundee in it or his money back of it, "Tattle Tales," the Jimmy Hussey Show, re-opened here last night at the Globe Theatre.

As before, there is no attempt to run any consecutive incidents in the form of a plot, the entertainment being as formless as usual in this class of amusement.

But this doesn't matter. Humor, songs, dances, pretty costumes, clever performers and a host of shapely girls mingle higgly-pigglety in a series of detached scenes, starting in with the "Knocking Club," whose opinion of the show proves to be decidedly at variance with that of the hilarious spectators.

The review is divided into a dozen parts, with here and there an interruption by the "Father," who insists that the show is bad.

Then comes a burlesque on the "strike" movement in which it is shown that a fellow not only can't eat, ride or find a place to sleep, but, on account of the "resting" undertakers, isn't easy to get buried. An elaborate Egyptian scene, with posing and dancing, follows; then a skit on the bedroom farce, also one on police metatons and the first act closes with an ensemble of the "shimmy" for one and all.

Indians on Broadway, "Watermelon Time," and "Sporting Club" and "The Walker Law" are incidents in the second part of the bill. Here is variety enough to suit all tastes, requiring no exercise of one's gray matter, but appealing to the visual and visible powers.

Chief among the players are the author-comedian, and Rae Samuels, who have an able coadjutor in Joe Browning.

Miss Samuels won plenty of laughter in several songs and "shaking the shimmy"; gave a neat bit of recitation and, with Hussey and a half-dozen others, including Browning as a fierce figure of a serving maid, made the bedroom scene one of the hits of the evening.

Browning's contributions to the piece were very funny; Callahan and Bliss proved to be clever eccentric dancers.

Others in the long cast deserving favorable notice were Lola Girlie, whose toe dancing was a feature, and her partner Maurice Diamond.

SHUBERTS OPENING MYSTERY PLAY

ATLANTIC CITY, Oct. 12.—"The Dauntless Three," a new mystery play by Horace Vachell and Walter Hackett, will be opened here on October 21 by the Shuberts at the Globe Theatre.

KLAW OPENING "SONYA"

ATLANTIC CITY, Oct. 12.—Marc Klaw will present the new Gabryela Zapolska drama, "Sonya," with Otto Krueger and Violet Heming in the stellar roles, at the Globe Theatre, here, next Monday.

"LIGHTNIN" NO. 2 DOING WELL

The number two company of "Lightnin'," in which Milton Nobles plays the Bacon role, is doing some record-breaking business, according to box-office reports.

OPENS PUBLICITY OFFICE

Irwin Franklyn, formerly in the press department of the Universal Film Company, has opened a publicity bureau at 234 West Forty-sixth Street. He will handle the publicity of the "Tom Brown Attractions."

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ADLER SHOW NEEDS SOME JOKES

ALLENTOWN, Pa., Oct. 11.—"Cuckoo," at the Lyric Theatre, last evening, lived up to its name, which is why, probably, the program styled it a "musical craze." Whether it is ever going to hit the popular craze depends upon a few changes, among which may be included radical ones to plot the cast and at least a few new jokes.

Scenically, it was not so bad and musically it also would pass muster. The dozen "cuckoo" girls looked pretty and danced well and also were daintily gowned.

A novelty upon which evidently high hopes were staked was the idea of having a "cuckoo bird" appear from a cuckoo clock suspended from the proscenium arch previous to each of the two acts and tell the audience all about it. There were similar novelties introduced and, taken all in all, the show was dressed up with all the accoutrements of a real good thing.

Most of the musical numbers were very well done and heartily received. "I Want a Man," by Frances A. Ross, went big, as did "You're Such a Little Flatterer" by Florence Page and Dave Ferguson. Also, "You Are the One" by Miss Rose and Felix Adler.

Walter Bradbury and Fred Babb also won applause with their "Dance Eccentric" and Adler went well in "Come on and Cuckoo". The plot evidently gave the producer, Adler himself, who is also playwright, composer, lyricist and actor combined, a great deal of trouble, for, aside from having the cuckoo girl tell it from her elevated perch, the program contained a lengthy note telling all about it.

APPRAISE MARTELL ESTATE

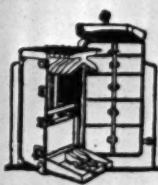
The estate left by Harry Martell, showman, builder, and part owner of the Empire and Casino theatres, Brooklyn, was placed in the hands of an appraiser last Saturday for the purpose of assessing whatever taxes may be due the State under the inheritance tax laws.

The deceased's name was Herman H. Wallum, but he assumed the name of Martell when he joined the noted acrobatic troupe of that name. He died on January 13 last.

By his will, executed last March, the bulk of his real property was left to his wife. The remainder of his estate he divided equally between his two daughters.

ROAD GETS "SWEETHEART SHOP"

When "The Sweetheart Shop" ends its engagement at the Knickerbocker Theatre the end of next week it will go direct to Atlantic City for the first half of the following week, playing Wilmington the latter half. It will then go into the Forrest Theatre, Philadelphia, for a run of four weeks.

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Letter List**

ABOUT YOU!

(Continued from Page 17)

Eddie Holson is now connected with the Bruce Duffus office.

Frances Cammeron has been engaged to play a role in "Afgar."

Selbini and Goodwin, who have been together for some time, have split.

Erba Robertson is to play the black-fact part in "The Tempest" in vaudeville.

Marion Ford, who has been in a serious condition with lockjaw at Red Bank, N. J., is improving.

Mary Greene played the leading role in "Betty Be Good," during the illness of Renee Parker.

Frederick Santley has entered the cast of "Poor Little Ritz Girl," in place of Charles Purcell.

Vera Ross has been signed for "Lulu" by the Shuberts, and will open in New York October 18.

Irving Spector (Victor Irving) is touring his second season with Fernando's Marine Orchestra.

Major Ian Hay Beith, author of "Happy Go Lucky," sailed for England last Saturday on the *Olympic*.

George Kinnear has replaced Billy Collins with George M. Cohan's "Royal Vagabond" company on tour.

John J. Kelly, publicity man of the Orpheum, Minneapolis, is spending his vacation in San Francisco.

Orioles' Jazz Band has been signed for the season as the feature attraction at the Ritz restaurant, Brooklyn.

Mrs. Mattie Fitzgerald is recovering from a serious operation in the Wesley Memorial Hospital, Chicago.

Mildred Cates and Arthur Allard have joined the Maitland players, San Francisco, and opened last week.

Pietro Cimini, director of the Chicago Grand Opera Company, arrived in Chicago last week, to commence work.

Nancy Lee, well known in motion pictures, has been engaged by the Shuberts for a role in "The Dauntless Three."

George E. Raymond is now managing the Los Angeles Orpheum, having been switched from the Orpheum, Minneapolis.

Helen Rich, appearing in "Tip Top" at the Globe Theatre, has been placed under a long term contract by Charles Dillingham.

Poole and Alle will shortly be seen in vaudeville with a new act now in rehearsal, under the direction of Ed. A. Wilson.

Gertrude Mann will have the leading role in "Chickens," a new one-act piece by John Cumberland, which will go into rehearsal this week.

Paul Byron has been selected for the leading juvenile leading role in Lee Kugel's forthcoming production, "She Needs the Money."

Russell Mack, who created the juvenile lead in "Always You," was re-engaged for the part last week and will join the organization in Chicago.

Howard J. Green and Milton Hocky have moved their offices from the Candler Building to The Exchange Building, 145 West Forty-fifth Street.

Attractions at City Theatres

BELASCO

West 44th Street.
Eves. at 8.20. Mats.
Wed. & Sat. at 2.20.

DAVID BELASCO Presents

FRANCES STARR in "ONE"

a New Play by EDWARD KNOBLOCK

LYCEUM

West 45th St. Eves. 8.20.
Mats. Thurs. and Sat. 2.20.

DAVID BELASCO Presents

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In a New
Comedy by
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B. F. Keith's
Broadway and 47th St.
Mat. Daily at 2 P. M.
25, 50 and 75c. Every
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FLORENCE WALTON, WILLIARD MACK,
Bobby O'Neill & Co., Basil Lynn & Wm.
Howland, Aileen Stanley, Miller & Mack,
LIGHTNER GIRLS & ALEXANDER.

Knickerbocker

5th Ave., 38th St.
Eves. 8.15; Mats.
Wed. & Sat. 2.15.

"THE SWEETHEART SHOP"

BREEZY AND HIGHLY
MELODIOUS—N. Y. Times

A Sprightly Musical Comedy

HUDSON

THEATRE, West 44th St.
Mats. Wed. and Sat.;
Eves. 8.30

GEO. M. COHAN'S PRODUCTION OF

"THE MEANEST MAN IN THE WORLD"

ELTINGE

Thea. W. 42d St. Eves. 8.45
Mats. Wed. & Sat., 2.20.

"Mack Sennett never presented more alluring bathing girls than A. H. Woods in

LADIES NIGHT

SUN & N. Y. HERALD

REPUBLIC

Thea. W. 42d Street.
Eves. 8.30. Mats.
Wed. & Sat., at 2.20

EARL CARROLL'S

"The Lady of the Lamp"

AN UNUSUAL MELODRAMA

OLYMPIC

14th Street,
Near 3d Av.

THIS WEEK

CUTE CUTIES

Next Week—BATHING BEAUTIES

BROOKLYN THEATRES

GAYETY THEATRE

Throop Ave. and Broadway

THIS WEEK

Bathing Beauties

Next Week—BEAUTY TRUST

EVERY SUNDAY 2 BIG CONCERTS

Empire Theatre

Ralph Avenue and Broadway

PEEK-A-BOO

Next Week—LEW KELLY SHOW

STAR

Jay nr. Fulton St. Mat.
Tel. Main 1893. Daily.

Parisian Flirts

Wrestling Every Thursday Night

Direction—GEORGE BOTHNER

EVERY SUNDAY 2 BIG CONCERTS

Casino Theatre

This Week

Flashlights of 1920

Next Week—Girls from Happyland

Giulio Gatti-Casazza, managing director of the Metropolitan Opera Company, returned last Saturday from his four months' holiday in Italy.

George Moore, who opened recently on the Loew time, has been given a route. Mary Henney, of the former team of Beck and Henney, is with him.

George Usher, brother of Fannie Usher, is featured in Rath and Garren's playlet, "Marriage vs. Divorce," which opened at the Greenpoint Theatre Monday.

J. J. Holland is in advance of the Ralph Dunbar Robin Hood show, to open in San Francisco at the Columbia on November 1st for a two weeks' run.

Dolores returned to New York on the Acquitania last Saturday and will soon make her appearance in the "Nine o'Clock Frolic" atop the New Amsterdam Roof.

Estelle Dudley, a young English actress, who played the name part of "Alice in Wonderland" in London, arrived here Saturday on the start of a world tour.

Eddie Benton, last season with Cohan and Harris' "Going Up" company, has retired from show business for this season. He has gone into a commercial line.

Marie Walsh, of the team of Walsh and Edwards, was operated on last week and is progressing so well that she expects to be in shape to work very shortly.

Hedda (Mrs. De Wolf) Hopper, Lucille Watson, Pauline Lord and Dudley Digges have been engaged to appear in the Theatre Guilds' production of "Heartbreak House."

Harry E. Willard will open his season on November 1 with Fred Ballard's play, "Young America," originally produced at the Astor Theatre and, for the first time, released for the road.

Charlie Wilson, "The Loose Nut," is to be married to Jeanne Van Sant of Atlantic City, at the Hotel Sherman, Chicago, on October 20. They will make the Orpheum tour their honeymoon.

Lou Morereau, prima donna of the "Bathing Beauties," spent the week her show laid off on account of the Mt. Morris Theatre closing, at the home of her parents in Waverly, N. Y.

Henry B. Lowell, a circus performer, is being sued for divorce by his wife, Sadie, on the grounds of infidelity, in proof of which she exhibits a letter to him signed "Your Red-Headed Sweetheart."

E. O. Bondeson, who for some time acted as assistant to Barnett Franklin as publicity director of the Curran Theatre, San Francisco, has been promoted to fill the place of Barnett Franklin, recently deceased.

Irene Williams, who sang with the American Opera Company last season and was also with the opera company at the Capitol Theatre, has been engaged for the revival of "Erminie," in which Francis Wilson and De Wolf Hopper will be seen.

Keinan Wallace, Mrs. Keinan Wallace, Charles Gregg, Oril Humphries, Taylor Graves, John Fee, Lorraine Friend, Frank Darien, Ivy Darien, Ann Lockard and James McElhern are in G. M. Anderson's "Just Around the Corner" at San Francisco.

Dorothea Antel, formerly of "The Night Boat," is still at the Hartford Hospital. While playing Poli's Theatre in that city last December she slipped and fell down stairs, severely injuring her spine. Improvement in her condition has been very slow.

Lawton, the juggler, Carleton and Bel-law, Patton and Marks, Neal Abbel, Adolph Dohring, Harry Eltinge, Ollie Smith and Peggy McDonald, participated in a concert for convalescent soldiers given at Letterman's Hospital, San Francisco, last week.

ROUTES OF BURLESQUE SHOWS

COLUMBIA WHEEL

Al Reeves Joy Bells—Empire, Albany, 11-16; Gayety, Boston, 18-23.
 Abe Reynolds Revue—Star and Garter, Chicago, 11-16; Gayety, Detroit, 18-23.
 Best Show in Town—Gayety, Boston, 11-16; Grand, Hartford, 18-23.
 Bostonians—Stamford, Conn., 13; Park, Bridgeport, 14-16; Empire, Providence, 18-23.
 Bowery—Gayety, Kansas City, 11-16; open, 18-23; Gayety, St. Louis, 25-30.
 Bon Tons—Bastable, Syracuse, 11-13; Gayety, Utica, 14-16; Gayety, Montreal, Can., 18-23.
 Big Wonder Show—Casino, Philadelphia, 11-16; Hurtig & Seamon's, New York, 18-23.
 Dave Marion's Own—Star, Cleveland, 11-16; Empire, Toledo, 18-23.
 Ed Lee Worth's Best Show—Gayety, St. Louis, 11-16; Columbia, Chicago, 18-23.
 Flashlights of 1920—Casino, Brooklyn, 11-16; Peoples, Philadelphia, 18-23.
 Follies of the Day—People's, Philadelphia, 11-16; Palace, Baltimore, 18-23.
 Folly Town—Columbia, Chicago, 11-16; Berchell, Des Moines, Iowa, 18-23.
 Girls of the U. S. A.—Gayety, Detroit, 11-16; Gayety, Toronto, Ont., 18-23.
 Girls from Happyland—Columbia, New York, 11-16; Casino, Brooklyn, 18-23.
 Golden Crooks—Orpheum, Paterson, 11-16; Majestic, Jersey City, 18-23.
 Hip Hip Hooray Girls—Empire, Providence, 11-16; Casino, Boston, 18-23.
 Hits and Bits—Grand, Hartford, Ct., 11-16; Jacques, Waterbury, Ct., 18-23.
 Harry Hastings's Big Show—Empire, Toledo, O., 11-16; Lyric, Dayton, O., 18-23.
 Jollities of 1920—Palace, Baltimore, 11-16; Gayety, Washington, 18-23.
 Jack Singer's Own Show—Gayety, Washington, 11-16; Gayety, Pittsburgh, 18-23.
 Jingle Jingle—Casino, Boston, 11-16; Columbia, New York, 18-23.
 Lew Kelly Show—Hurtig & Seamon's, New York, 11-16; Empire, Brooklyn, 18-23.
 Liberty Girls—Park, Youngstown, O., 11-13; Grand, Akron, 14-16; Star, Cleveland, 18-23.
 Mollie Williams' Own Show—Lyric, Dayton, 11-16; Olympic, Cincinnati, 18-23.
 Maids of America—Olympic, Cincinnati, 11-16; Star and Garter, Chicago, 18-23.
 Million Dollar Dolls—Gayety, Rochester, 11-16; Bastable, Syracuse, 18-20; Gayety, Utica, 21-23.
 Powder Puff Revue—Gayety, Pittsburgh, 11-16; Park, Youngstown, 18-20; Grand, Akron, 21-23.
 Peek-a-Boo—Empire, Brooklyn, 11-16; Empire, Newark, 18-23.
 Parisian Whirl—Majestic, Jersey City, 11-16; Perth Amboy, 18; Plainfield, 19; Stamford, Oct. 20; Park, Bridgeport, 21-23.
 Roseland Girls—Gayety, Toronto, Ont., 11-16; Gayety, Buffalo, 18-23.
 Rose Sydel London Belles—Miner's Bronx, New York, 11-16; Orpheum, Paterson, 18-23.
 Social Maids—Gayety, Omaha, Neb., 11-16; Gayety, Kansas City, 18-23.
 Step Lively Girls—Jacques, Waterbury, 11-16; Miner's Bronx, 18-23.
 Sporting Widows—Berchell, Des Moines, Iowa, 11-16; Gayety, Omaha, Neb., 18-23.
 Town Scandals—Gayety, Montreal, Can., 11-16; Empire, Albany, 18-23.
 Twinkle Toes—Empire, Newark, 11-16; Casino, Philadelphia, 18-23.
 Victory Belles—Gayety, Buffalo, 11-16; Gayety, Rochester, 18-23.

AMERICAN WHEEL

All Jazz Revue—Park, Indianapolis, 11-16; Gayety, Louisville, 18-23.
 Bathing Beauties—Gayety, Brooklyn, 11-16; Olympic, New York, 18-23.
 Beauty Trust—Lay off 11-16; Gayety, Brooklyn, 18-23.
 Beauty Revue—Empress, Cincinnati, 11-16; Lyceum, Columbus, 18-23.
 Broadway Belles—Howard, Boston, 11-16; New Bedford, 18-20; Fall River, 21-23.
 Big Sensation—Academy, Buffalo, 11-16; Cadillac, Detroit, 18-23.
 Cabaret Girls—Avenue, Detroit, 11-16; Academy, Pittsburgh, 18-23.
 Cute Cuties—Olympic, New York, 11-16; Gayety, Newark, 18-23.
 Follies of Pleasure—Gayety, Minneapolis, 11-16; Gayety, St. Paul, 18-23.
 French Frolics—Gayety, Louisville, 11-16; Empress, Cincinnati, 18-23.
 Girls from Joyland—Majestic, Scranton, 11-16; Binghamton, N. Y., 18-20; Auburn, 21; Niagara Falls, 22-23.
 Girls from the Follies—Star, Toronto, Ont., 11-16; Academy, Buffalo, 18-23.
 Grown Up Babies—Cadillac, Detroit, 11-16; Englewood, Chicago, 18-23.
 Hurly Burly—Reading, Pa., 14; Grand, Trenton, N. J., 15-16; Bijou, Philadelphia, 18-23.
 Jazz Babies—Century, Kansas City, 11-16; St. Joseph, 17.
 Joy Riders—Grand, Worcester, 11-16; Plaza, Springfield, Mass., 18-23.
 Kewpie Dolls—New Bedford, 11-13; Fall River, 14-16; Grand, Worcester, 18-23.
 Kandy Kids—Lyceum, St. Joseph, 10; Gayety, Minneapolis, 18-23.

Lid Lifters—Standard, St. Louis, 11-16; Century, Kansas City, 18-23.
 Mischief Makers—Folly, Washington, 11-16; Trocadero, Philadelphia, 18-23.
 Monte Carlo Girls—Gayety, Baltimore, 11-16; Folly, Washington, 18-23.
 Naughty Naughty—Haymarket, Chicago, 11-16; Park, Indianapolis, 18-23.
 Pat White's Gayety Girls—Gayety, Newark, 11-16; Reading, Pa., 21; Grand, Trenton, N. J., 22-23.
 Parisian Flirts—Star, Brooklyn, 11-16; Empire, Hoboken, 18-23.
 Puss Puss—Englewood, Chicago, 11-16; Standard, St. Louis, 18-23.
 Razzle Dazzle—Bijou, Philadelphia, 11-16; Star, Brooklyn, 18-23.
 Round the Town—Auburn, 14; Niagara Falls, 15-16; Star, Toronto, Ont., 18-23.
 Record Breakers—Lyceum, Columbus, 11-16; Empire, Cleveland, 18-23.
 Some Show—Gayety, Milwaukee, 11-16; Haymarket, Chicago, 18-23.
 Social Follies—Cohen's, Newburg, N. Y., 11-13; Cohen's, Poughkeepsie, 14-16; Howard, Boston, 18-23.
 Stone & Pillard's—Plaza, Spring, 11-16; open 18-23; Gayety, Brooklyn, 25-30.
 Sweet Sweetie Girls—Empire, Hoboken, 11-16; Cohen's, Newburg, 18-20; Cohen's, Poughkeepsie, 21-23.
 Tattle Tattle—Trocadero, Philadelphia, 11-16; Majestic, Scranton, 18-23.
 Tiddle de Winks—Gayety, St. Paul, 11-16; Gayety, Milwaukee, 18-23.
 Tempters—Academy, Pittsburgh, 11-16; Penn Circuit, 18-23.
 Whirl of Mirth—Penn Circuit, 11-16; Gayety, Baltimore, 18-23.

STAGE HAS MANY ROMANCES

The marriage in Paris last week of Alexander Smith Cochran, America's richest bachelor, to Mme. Ganna Walska, the Polish singer, who appeared at the Century Theatre this city in 1915, recalls many other similar cases where scions of wealth have entered the state of matrimony with footlight favorites. The Social Register of to-day is sprinkled with what society once termed mesalliances, and the parties thereto are respected members of the innermost circle.

August Belmont, Sr., was America's richest widower when he married Eleanor Robson, William Ellis Corey and Mabelle Gilman have been married thirteen years. Other men of wealth and actresses who have teamed for life in the Matrimonial Stakes are Russell Colt and Ethel Barrymore, George J. Gould and Edith Kingdon, Oscar Lewisohn and Edna May, Benjamin P. Cheney and Julia Marlowe, Alexander P. Moore and Lillian Russell, Louis M. Ream and Eleanor Pendleton, Freddie Gebhardt and Marie Wilson, John H. Spear and Helen Moyer, William Astor Chanler and Minnie Ashley, and scores of others.

OPPOSED TO CARNIVALS

ELGIN, Ill., Oct. 7.—At the primary election for state and county officials, held here last Wednesday, Charles F. Abbott, prosecuting attorney, was a candidate for renomination, which is equivalent to an election. Abbott has, during his term of office, been opposed to carnivals and has not much love for circuses.

During the primary campaign, his attitude on the carnival question was brought up and, at the election, he won out through the woman vote, a good majority of the men voting against him. Had the men only voted, he would have lost.

So, for the next four years Kane county (Elgin) will have no carnival, for the State's attorney says he does not want them and will not permit gambling and raffles.

The women here are so elated over their victory that fear is expressed they will further extend their activities in the direction of closing theatres and base ball games on Sunday.

The opinion is expressed here also that no prosecuting attorney will go against the wishes of the women voters for fear of losing their votes at the next election, and they will watch games at carnivals and other places. As carnival men claim they cannot do business at a profit without gambling concessions, it looks like the women voters will be the means of knocking the carnival business nearly off the map unless some of them relent.

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THE LEADING STOCK BURLESQUE THEATRE OF AMERICA

Can always use good burlesque performers and good chorus girls. Open every week in the year. Address all communications to B. F. KAHN.

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BABE WELLINGTON

IRRESISTIBLE BUNCH OF NERVES SOUBRETTE NATIONAL WINTER GARDEN

DAVE SHAFKIN

HEBREW COMEDIAN THIRD SEASON NATIONAL WINTER GARDEN

MYRTLE FRANKS

THAT CORKING COMEDIENNE, JAZZING THE JAZZES WITH EMIL (JAZZ) CASPER, DAVE MARION'S OWN SHOW

FLORENCE ROTHER

PRIMA DONNA BEST SHOW IN TOWN

DOROTHY DOUGLAS

PRIMA DONNA LIBERTY GIRLS

MARIE DONIA

COMEDIENNE WITH LIBERTY GIRLS

EVELYN DEMAREST

PRIMA DONNA WITH FUSS FUSS

Geo. Shelton

THE TALKING "BOZO" GROWN UP BABIES

JACK SHARGEL

Making Thousands Laugh Daily, Including the Minsky Bros., at the National Winter Garden

DOLLY DAVIS

WATCH ME. THAT'S ALL SOUBRETTE LONDON BELLES

MORRISEY AND DE VERE

HARRY STRAIGHT MAN SWEET SWEETIE GIRLS SOUBRETTE

JAMES PECK

STRAIGHT MAN Barney Gerard's "Follies of the Day"

TILLIE DELANEY

THE LITTLE GIRL WITH THE BIG VOICE INGENUE SOCIAL FOLLIES

FRANK MALLAHAN

DOING STRAIGHT SAM HOWE'S JOLLITIES 1920

HENRY MILLER SHOW CLEVER

WASHINGTON, Oct. 12.—Henry Miller's latest production venture, "Stepping Stones," opened here last night on its way to the Henry Miller Theatre, New York. The Author is Louis K. Anspacher and the theatre was the New National. The cast has been selected with the greatest nicety and with much success. The reading of the lines, which are undoubtedly clever; the characterization of the various persons, and the acting in the really dramatic moments of the play are all that can be asked.

The author has woven into his drama a fund of humor. It lightens the horizon and adds tremendously to the enjoyment of the audience. Geraldine Duquesne, the —shall we say—bachelor girl in search of a husband, is the real bright spot, along with Frederick Spencer, whom she has marked as her future husband. These parts are admirably played by Nana Bryant and Frederick Lloyd, respectively.

Elinor Wyndham, central figure of the play, is a young woman of wealth and social position in New York. She has a lover, however, Robert Sinclair, a married man, whose wife is intensely jealous —and has a right to be. Sinclair also has a ward, Mrs. Mildred Dunham, a widow, though scarcely out of her teens. The jealous wife employs a lawyer and detectives to run her husband and his love affairs to earth.

When the play opens, Miss Wyndham has just broken finally with Sinclair. But it is too late. Mrs. Sinclair's lawyer has accumulated all the evidence required to obtain her divorce. But the lawyer is a money seeker. He offers the husband the opportunity of protecting his mistress at the expense of his ward; in fact, he has collected circumstantial evidence which would allow the wife to name Sinclair's ward instead of Miss Wyndham as co-respondent in her action for divorce. The lawyer offers to sell out the wife to the husband—for a consideration. The wife is hurrying to catch her husband and his ward together—innocently enough as it happens—when he is instantly killed in an automobile accident.

Then the rising on stepping stones of her dead self begins for Elinor Wyndham. She marries a young, and successful physician, whose belief is that most of the ills of the human body are traceable to the mind and misfortune. He believes, as the poet, that men and women can rise to higher things using their past unfortunate experiences as stepping stones. But when the truth is brought home to him that his own wife has done this very thing there is a tremendous strain on his philosophy, a strain that nearly snaps it.

Kathlene MacDonell, as Elinor Wyndham, gives a very clever interpretation of the role, and Pedro de Cordoba plays Dr. Jean Favel, the man she marries, with a naturalness and strength that carries conviction. Warburton Gamble is the wicked husband, Robert Sinclair, and Phyllis Povah a very charming little widow. A. E. Anson, as the lawyer, Sylvester Carhart, is the blackmailer par excellence, and Malcolm Fassett is capital in a minor role, the brother of Dr. Favel.

FIGURES REVERSED

SAN FRANCISCO, Oct. 10.—Billy Muehlmann, assistant treasurer of the Columbia Theatre, was married to Mildred Hartman last Tuesday. Through some error the ages of the couple were published in the local newspapers as the bride being 52 years and Muehlmann 25. Of course, this caused considerable gossip, many of his friends thinking he had married a woman of considerable wealth. But the truth is that both he and his bride are of the same age, 25, and the figures were reversed in her case.

HOTEL JEFFERSON BUILT, SOLD

CHICAGO, Ill., Oct. 11.—One of the best known of the smaller family hotels of this city, the Valkyrie Hotel, built about twenty years ago by the late Thomas Jefferson, who, at that time, was dean of the American stage, has changed hands. The hotel was leased to James W. Moran at a term rental of \$72,000. The equipment of the hotel was sold for cash. It included a rare collection of theatrical photographs.

BAYES SHOW OPENS STRONG

ATLANTIC CITY, Oct. 12.—Like pages torn from books made in the days of illuminated illustration, there were presented at the Globe Theatre last week the eleven scenes which constitute "Her Family Tree," the new Nora Bayes show presented and, for the most part, played by herself. Unimaginable splendor and glory in setting and costume, almost a plethora of it, has been employed in the making of this newest of extravaganzas. Charming music has been added and the whole given into the hands of versatile and competent players.

As the piece stood last night, however, it is far too long, much too deliberate and sober for its character and deplorably slow. Despite a general melodic score, Nora Bayes, herself, and the presence of many clever players in the cast, the material which the author of the book has fashioned is over-fat and, therefore, sluggish. The players very often labor with complicated speeches and calculated movements which rob the scene or sketch of point and action.

Yet, in spite of this, there is no scene which is actually uninteresting and no scene which, with generous cutting and a vigorous compression, will not develop into a concise and compelling episode, so earnestly are the parts devised and so thoroughly and splendidly caparisoned. For sumptuousness, even for grandeur, there is no show that memory can immediately command which can excel it.

Nor is there a lack of melody. Song after song seemed to find its mark and a number of them promise to be long remembered. One such is "Ouija Board," which sounds nothing like its title implies. Another is "Love Has Come to Me," and still another, "As We Sow." There is, too, a charming duet called "No Other Gal," and a beautiful minor melody entitled "Good Bye, Beauty." All of these songs are sung by Miss Bayes.

Even with such melody and so much of cleverness on the part of the cast, the unusual amount of dancing, graceful and sprightly as it was, grew a bit tiresome and the long speeches and deliberate stage "Business" prevalent in too many of the scenes robbed what, no doubt, will be a gorgeous and compelling show, of sustained interest. All that "Her Family Tree" needs for its complete success is an application of the blue pencil, some more humor and a swifter action.

Leading all in the cast was Nora Bayes, charming as ever and, as ever, full of surprises in the way of ability. With her, and as very important aides, were Frank Morgan, Arthur Gordon, Florence Morrison, Julius Tannen, Tom Bryan, Al Roberts, Thelma Carlton, Ruth Wells and Almeda Fowler. Two winsome Misses and very charming dancers who filled the intermezzo with delicate grace must not be forgotten, though their names are not apparent upon the program.

E. H. SOTHERN RETURNS

Shakespeare on the phonograph is the latest.

E. H. Sothern and Julia Marlow, who arrived from Europe last week aboard the Aquitania, have entered into a contract with the Victor Phonograph Company to make a series of records of famous Shakespearean roles. The scheme is said to be primarily educational in scope.

According to officials of the Victor Company, there are approximately 2,000 schools in this country where Shakespeare is to be taught through the medium of the phonograph. The records will also be available for the commercial mart.

The Sotherns will not appear on the stage this season. They will repeat their Shakespearean repertoire every two years. They will make their home in Washington this Winter.

DO YOU WANT

A few bright, snappy lines for your act; or a complete original routine; or a real special song? I will write you anything from a parody to a production.

ARTHUR NEALE
Room 281 1545 Broadway, New York

SEVEN SHOWS ARE HITS

(Continued from Page 30)

why this musical show, by Edward Clark, S. R. Henry and M. Savin, is sticking is because it is housed in a theatre leased by its producer and because the big ticket agencies grabbed off a "buy," thinking they were putting something over on several competing independents. They now wish they hadn't.

"Blue Bonnet," a comedy by George Scarborough, was produced by the Shuberts, and opened at the Princess Theatre August 28, with Ernest Truex featured. Two weeks later Scarborough and Truex bought out the Shubert interest, and since that time it has been doing better from week to week. Joe Leblang is still selling tickets for it, however.

Thomas Dixon's "A Man of the People" opened at the Bijou Theatre September 7 and lasted there about two weeks.

William Hodge brought his play, "The Guest of Honor," to the Broadhurst Theatre September 20, and this actor-producer-dramatist would be honored if the patronage, including the guests, would increase.

"Merchants of Venus," by Alan Brooks, was brought to the Punch and Judy Theatre September 27. Brooks has since changed the name of the piece, in which he is also appearing as the featured player, to "Because of Helen." It is just managing to get by.

"Marry the Poor Girl" was presented by Oliver Morosco at his Little Theatre September 27, and about a week later the show closed, never having had a chance from the very beginning.

WOODS OPENS PLAYHOUSE

CHICAGO, Ill., Oct. 11.—The Playhouse, on Michigan Boulevard, opened Monday night under the A. H. Woods banner. The 700-seat theatre has been entirely renovated and re-decorated and has had a ventilating system installed, so that it now has the appearance of a modern theatre.

J. J. Rosenthal and Woods have taken over a five-year lease which Lester J. Bryant had with the Chapin estate at \$27,000 a year, with the privilege of renewal. The initial production is "Scrambled Wives." The bookings will be confined to comedies and dramas.

ORPHEUM ADMISSION ADVANCED

SAN FRANCISCO, Oct. 10.—The Orpheum here, in company with the rest of the circuit, has advanced its prices as follows:

The usual \$1.10 seats have been advanced to \$1.38 and the \$1.38 seats to \$1.65, and the Sunday and Holiday matinee boxes have been boosted to \$1.38. It is rumored that another raise will be made in the near future.

MAITLAND PRICES RAISED

SAN FRANCISCO, Oct. 9.—Admission prices at the Maitland Playhouse have been advanced from \$1.00 to \$1.25 for all seats.

DEATHS

VERA HENNICI, of the team of Mack and Hennici, a soubrette of the Big Wonder Show, died at the Misericordia Hospital, New York, Saturday morning at 8 o'clock. She had been operated on Friday morning for appendicitis and peritonitis set in, causing her death.

Funeral services were held Sunday at Reilly's Undertaking Parlors, after which the body was taken to Kansas City by her husband, Ernest Mack, for burial in the family plot.

Mrs. Mack's maiden name was Vera McLaughlin and she was born in Kansas City twenty-one years ago. She started her professional career about seven years ago, playing with tab shows in the Middle West and also revues in the large hotels in Kansas City.

She came East with her husband two years ago and her first burlesque engagement was with the "Grown Up Babies" last season. She closed with that show before the end of the season, however, and went into stock at Kahns Union Square Theatre, where she remained about eight weeks. She started this season with the "Big Wonder Show," her husband also being with the same company.

Miss Hennici was taken ill on the Monday the show played the Empire, Brooklyn. She was considered one of the best soubrettes to play the Columbia Theatre this season.

W. COURT SAVAGE, veteran musician and comedian, died in McConellsville, Ohio, October 3, following a lingering illness from lead poisoning. He was one of the best known musicians in Ohio and was well known throughout the country. He was with the Miles-Orton circus in 1880 when it toured the United States by wagon; then with the Walter L. Main shows. He also toured the country with the Al. G. Fields minstrels. His last engagement was with the Albert Wetter shows.

Mr. Savage was a member of the old Bauer band, and also of the old Gebest orchestra, which had a state-wide reputation during the regime of the Schults Opera House. He was, at the time of his death, a member of the Weller Theatre orchestra and was solo cornetist with the Armo band of this city.

NICOLA DONATELLI, forty-two, musician and band leader, died on Oct. 2 at his home in Los Angeles, his death being due to a general breakdown which he suffered about a year ago. He was born in Italy and came to this country at the age of twenty-one. He directed bands at several California resorts, and was also well known in that state as a leader of orchestras in theatres. Donatelli arranged the music for D. W. Griffith's "Intolerance," came East with the picture and conducted orchestras where it was shown.

IN LOVING MEMORY

Birdie Wyatt Steppe

DIED OCT. 12, 1918

HARRY STEPPE

WILLIAM YOUNG, well known as the playwright and dramatist of "Ben Hur," died last Saturday at his home in Burkehaven, N. H. He was seventy-three years old.

His first plays to be done were "Jonquil" and "The Rogue's March." His later works include "Wishmakers Town," "Ah, What Riddles These Women Be," and "The Saga of Skarl." His dramatization of "Ben Hur" appeared in 1899.

MICHAEL E. KEELEY died at his home in Waterbury, Conn., Oct. 7, at the age of fifty-five. He was part owner, with Frank Hayes, at the Jacques Theatre, which plays the attractions of the Columbia Amusement Company. He also was part owner of the Waterbury Rolling Mills, as well as several other commercial enterprises.

THELMA DU VALLE, known in private life as Mrs. Lenora Finke, died last Wednesday in Banning, Cal. She was a member of the Will King Revue until last May, when she became ill.

In Memory of

MR. WILSON MELROSE

Mourning by the great public that loved and admired him. He is sadly missed. From Boston theatregoers.—Oct. 15th, 1918.

JOHN B. MILLIGAN, former treasurer of the Grand Opera House, Akron, O., died at his home in that city on Wednesday, September 29, of pneumonia.

MRS. MAUDE L. ROBINSON, wife of "Governor" John Robinson, former circus magnate, died last Thursday at the home of the veteran showman in Cincinnati.

LETTER LIST

GENTLEMEN	Francis	Demaray, June
Bernier, Aldair	McNally, H.	Esmond, Eva
Bloomer, Chas.	Nordstrom, Leroy	Fox, Grace
E.	Onzo, Tom	Fox, Josephine
Benton, Eddie	Potts, W. W.	Gibson, Mae
Bolta, Vincent	Riche, Tom	Hagen, Carolina
Burkhard, Mr.	Stone, Frank J.	Hollis, Jean
Bertelsen, Anders	Stephany, Milton	Holliday, Mildred
Crowley, Herbert	Schultz, Victor	Haight, Lola
Clifton, Jos. D.	Taffan, Milton	Laurie, Mildred
Collins, C. W.	Thornion, Harry	(Pkg)
Garrattson, J. P.	Mrs.	Lewis, Faye
Gieser, H. C.	Underwood,	(Pkg)
Holden, Wm.	Franklyn	Leonard, Virginia
Krieger, Prof.	Whartoy, Leo D.	May, Stella
Keeley, Jas.	Williams, Bob M.	Moore, Ruth
Leahy, Buck	Wheeler, J.	Neave, Margie
Leonard, R. E.		Powers, Babe
Landdowne, Robt.		Personel, Camille
Lewis, Edgar		Shuman, Cecelia
Morris, Lester		Strone, Hilda
McShane, Jack		Thorne, Ruby
Mason, J. W. A.		Thompson, Florence
Madden, Joe		Valencia, Zee
Mokelke, Ed		White, Bonnie
Marron, Jas. T.		Turka, Blanche
McCarthy, J.		
	LADIES	
	Arnold, Florine	
	Aldridge, Arthur	
	Coleman, Rose	
	Blair, Eugene	
	Darling, Florence	
	Dunham, Norine	
	Davis, Myrtle	

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